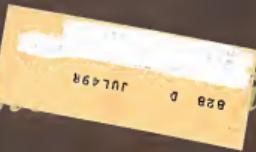


# ETUDE

*the music*



*December 1948  
Price 30 Cents*

# Recent Publications

**OLIVER DITSON CO.**

Theodore Presser Co., Distributors  
2410 Walnut Street, Philadelphia 1, Pa.

THE AMERICAN MUSICOLOGICAL SOCIETY has issued a Journal which is Number 1 of Volume I. It is planned to be a regular project of the Society. With an editorial Board made up of distinguished figures in their field, headed by Oliver Strunk as Editor-in-Chief, the Journal presents articles and reviews, together with reports and announcements of special interest not only to members of the Society, but to all those interested in musicology.

THE PITTSBURGH SYMPHONY, which is operating this season under a guest conductor arrangement at Vladimir Bakaleinikoff, the associate conductor of the orchestra, is to be its musical adviser next season. The opening concert was conducted by Artur Rodzinski; and other conductors who will appear are Victor de Sabata, Leonard Bernstein, Paul Paray, Charles Munch, and Erich Leinsdorf.

PHI MU ALPHA SINFONIA Men's National Music Fraternity will hold its fiftieth anniversary national convention in Chicago on December 28, 29, 30. A feature of the convention will be the installation of the one hundredth chapter of the fraternity.

RAY GREEN, American composer, former Chief of Music, Special Services, Veterans Administration in Washington, has been appointed Executive Secretary for the American Music Center, New York City.

WILLIAM SCHUMAN, recipient for 1948-49 of a one thousand dollar commission for an original work for the Dallas Symphony Orchestra, is composing a symphony which will be the noted American composer's sixth. It will be given its premiere in February 1949 on a program of works by Artur Dorati, musical director of the Dallas Symphony.

THE NATIONAL ASSOCIATION OF Schools of Music, of which Dr. Donald M. Swarthout is president, will hold its Twenty-Fifth Anniversary Convention in Chicago, December 27 to 31. A full program of helpful and inspiring lectures and concerts has been prepared.

RAWN SPEARMAN, tenor, former soloist with the Fisk University Singers, is the winner of the Marian Anderson annual one thousand dollar scholarship. Mr. Spearman, an ex-G.I. from Florida, was chosen from more than a thousand applicants who were auditioned in Philadelphia.

THE METROPOLITAN OPERA ASSOCIATION

opened its New York season on November 29 with a performance of Verdi's great opera, "Otello," an indication it would seem, of the development of the musical taste of the opera-minded public. The

PAUL HINDEMITH's song cycle, "Das Maestchen," in a new version, will have its world premiere at the New Friends of Music concert of January 23 in New York City. It will be sung by Jennie Tourel, world-famous mezzo-soprano.

ANDRÉ DE RIBAUPIERRE, famous French-Swiss violin virtuoso, now touring the United States, has accepted the invitation to become visiting artist professor of violin at the Eastman School

DECEMBER, 1948

"MUSIC STUDY EXALTS LIFE"



## The Choir Invisible

FRANZ LEHÁR, world-famous Viennese composer, whose operetta, "The Merry Widow," headed a long list of successful musical stage works, died October 24 at his residence home at Bad Ischl, Austria. He was seventy-eight years of age and was one of the few composers to outlive the copyright on the works for which he became famous. The son of a musical instrument maker, and following his graduation from the Prague Conservatory, joined his father's band as assistant conductor. With Dvorák's encouragement he turned to composing. His operetta, "The Merry Widow," was a sensational success and brought him international fame. It was given one time it was performed in Buenos Aires simultaneously in five theaters in five different languages. Other well known operettas were "The Count of Luxembourg," "Alone at Last," "Gypsy Love," and "Frederika."

JOHN CARLYLE DAVIS, well known teacher and composer of Cincinnati, Ohio, died recently in that city at the age of seventy. Mr. Davis was the founder and for over forty years the director of the Wyoming Institute of Musical Art. He wrote many piano pieces and studies.

JOSEPH IVY, well known British teacher and conductor, died recently at Tunbridge Wells, England, at the age of eighty-one. Mr. Ivy is best known, perhaps, as conductor, from 1905 to 1932, of the Strolling Players Amateur Orchestra Society. In 1917 he became a professor of violin at Trinity College.

## Competitions

A PRIZE of one thousand dollars is offered by the Trustees of the Padrewski Fund for the best quartet or quintet for piano and strings requiring at least twenty minutes for performance. The closing date is April 1, 1949; and full information concerning conditions of the competition will be sent upon request addressed to the Secretary of the Padrewski Fund, 290 Huntington Avenue, Boston, Massachusetts.

JACQUES ABRAM, well-known American pianist, has been honored by being given exclusive rights in this country for the coming year, to perform the new Piano Concerto No. 1 in D Major by Benjamin Britten. The concerto took place in Tel Aviv, the home city of the orchestra; and other appearances will be made in Haifa, Petach Tikvah, and Nanyana.

JACQUES ABRAM

ABRAM

AN ANNUAL COMPETITION for orchestral compositions by American composers under the age of thirty-five is announced by Emanuel Vardi in New York City. Known as the "Young American Composer of the Year" competition, it will be conducted in conjunction with a special series of concerts to be broadcast over Station WNYC from the New School of Social Research. The deadline for submission of manuscripts is February

(Continued on Page 78)



FRANZ LEHÁR

## Christmas is a Family Affair



### Especially around a KIMBALL!

What fun for the whole family, singing carols around your new Kimball! Fun that lasts... for your Kimball piano becomes the year-round center of your home. It provides relaxation for Dad and Mom, priceless advantages... social, educational, cultural... for the children. And they find learning so much easier, on a Kimball. Its responsive action, beautiful tone inspire and enthuse. Modern methods, too, take drudgery out of learning. And modern music teachers, skillfully interpreting these easy methods, encourage pupils, and spread the love of music. To these patient, sympathetic instructors we offer deepest gratitude for the tremendous part they've played in our success. A "Merry Christmas" to them... to the students... to the thousands upon thousands of music lovers who have chosen Kimball pianos.

As we start on our 92nd year, we say "Thank you all" for your cooperation and kindness.

#### SEND COUPON TODAY!

W. W. Kimball Co., Dept. E,  
31 E. Jackson Blvd., Chicago 4, Illinois  
Please send me brochure illustrating new Kimball models, and address of nearest Kimball dealer.  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone... State \_\_\_\_\_

## W.W. KIMBALL CO.

Established 1857

31 East Jackson Boulevard

KIMBALL • Keyboard of the Nation

"MUSIC STUDY EXALTS LIFE"

# ETUDE

*the music magazine*

PUBLISHED MONTHLY  
BY THEODORE PRESSER CO., PHILADELPHIA 1, PA.

#### EDITORIAL AND ADVISORY STAFF

DR. JAMES FRANCIS COOKE, *Editor-in-Chief*

Guy McCoy, *Associate Editor*

Paul R. Potts, *Music Editor*

Karl W. Gehrkens, *Editor*

Elizabeth Goss, *Editor*

John McCurdy, *Managing Editor*

George C. Kirk, *Editor*

N. Clifford Page, *Editor*

Peter Hugh Reed, *Editor*

William D. Revelli, *Editor*

FOUNDED 1883 BY THEODORE PRESSER

## Contents for December, 1948

VOLUME LXVI, No. 12 • PRICE 30 CENTS

#### THE WORLD OF MUSIC

##### EDITORIAL

The Little Light of Christmas (Poem)..... James Francis Cooke 721

##### MUSIC AND CULTURE

The Music Page..... Dr. Guy Maier 721

Silvers Today..... LeRoy B. Brindley 721

The Musical Christmas of Yesteryear..... Heribert G. Gruber 721

The Mania for Speed by Performers of Music..... Elizabeth Goss 721

The Great Russian Music of Yesterday..... Heinrich Gelhard 721

The Mania for Speed by Performers of Music..... Alexander Tcherepnin 721

Music in the Home..... Peter Hugh Reed 722

New Musical Record on Records..... B. Meredith Calman 723

Book News, Events, Bookaboo.....

##### MUSIC AND STUDY

The Teacher's Round Table..... Dr. Maurice Dumersel 724

My First Day at the Conservatory..... Paris 724

Igor Stravinsky and the Greek Tragedy..... Frederick Kandis 726

Singing Meets Production..... Astolfo Piccini 737

Music Teachers National Association..... Dr. Theodore M. Finney 738

Camps and Campers..... Dr. William D. Revelli 739

The Music Education Curriculum..... Dr. William D. Revelli 740

The Alto Clarinet (Part Two)..... William H. Stubbs 741

Birds and His "Lark"..... Harold Berkley 742

The Violin Forum.....

Questions and Answers..... Dr. Karl W. Gehrkens 744

Music Means "Joy" in Chinese..... Bertha Ashton Custer 745

Composers—Words and Music..... Jane Froman 746

##### MUSIC

Classic and Contemporary Selections..... Franz Liszt 747

Consolation, No. 6 (Presser 11304)..... Feijs Mendelssohn—Henry Lewine 750

(2nd Movement) (Presser)

(From "More Themes from the Great Concertos")..... Everett Fennell 753

Memories of Vienna (Presser \*2765)..... Ralph Federer 754

Foolish Fancies (Presser \*27973)..... Walter O'Donnell 756

Opus 10 (Presser \*27982)..... Francesco Cilea 757

Dream House (Presser \*27983)..... Harold Locke 759

Vocal and Instrumental Compositions.....

Twenty Piano Duets (Presser)..... Franz Gruber—Clarence Kohlmann 760

(Presser) (From "Twenty Piano Duet Transcriptions of Favorite Hymns")..... Yuletide Echoes (Organ) (Presser)..... William Hodson 762

Christmas Bells (Violin) (Presser 17112)..... M. Greenwald 765

Go Tell It on the Mountain—Christmas Spiritual—Arr. by James Elmo Dorsey 766

Twenty (20) Local Solo and Choral Works (Presser \*27965)..... William Stier 770

Delightful Pieces for Young Pianists..... Franz Schubert—Rob Roy Perry 767

Ave Maria (Presser).....

Joy to the World (Presser \*27922)..... G. F. Handel—Ada Richter 768

Minuet in the Candlelight (Presser 27848)..... Louis Février 768

Wise Men of Bethlehem (Presser 27953)..... Ralph Milligan 769

Christmas Scene (Presser \*27950)..... William Stier 770

Useful Musical Games..... Gertrude C. Sprague 773

Letter from an ETUDE Friend..... Elizabeth A. Gest 788

JUNIOR STUDY

MISCELLANEOUS

Christmas Music—A Universal Language..... Jascha Wizner 790

Test Your Learning Methods..... Eric Steiner 790

Voice Questions Answered..... Dr. Nicholas Dousky 773

Guitar Questions Answered..... Frederick Phillips 775

Violin Questions Answered..... Dr. William D. Revelli 777

Band Questions Answered..... Dr. Karl W. Gehrkens 779

Technical Questions..... Gertrude C. Sprague 783

Useful Musical Games.....

Letter from an ETUDE Friend..... Elizabeth A. Gest 787

Annual Index..... 792

Entered at second-class matter January 16, 1884 at the Post Office at Philadelphia, Pa., for U. S. & Foreign postage paid.

\$3.00 a year in U. S. & Possessions; also in the Philippines, Costa Rica, Cuba, Republic of Guatemala, Haiti, Mexico, Nicaragua, Panama, Republic of Honduras, Salvador, Honduras, Costa Rica, Cuba, Republic of Panama, \$3.75 a year in Canada and Newfoundland, \$4.00 a year in all other countries. \$3.00 a year in U. S. & Canada, \$3.50 in Great Britain.

\$1.00 a year in U. S. & Possessions; also in the Philippines, Costa Rica, Cuba, Republic of Guatemala, Haiti, Mexico, Nicaragua, Panama, Republic of Honduras, Salvador, Honduras, Costa Rica, Cuba, Republic of Panama, \$3.75 a year in Canada and Newfoundland, \$4.00 a year in all other countries.

\$1.00 a year in U. S. & Canada, \$1.50 in Great Britain.

722

ETUDE

DECEMBER, 1948

## THE LITTLE LIGHTS OF CHRISTMAS

The little lights of Christmas shine  
Upon the endless trees,  
And children's voices everywhere  
Join in their ecstasies.

We hail with joy and love and cheer  
This festival of Light,  
To tell the troubled world our Lord  
Was born this holy night.

The ghosts of Caesars of all times,  
Who ruled through might and fears,  
Are vanquished by the love that Christ  
Has brought us all these years.

Fear not these darkened hours of hate;  
Behold! The Christmas star  
Still shines through centuries of faith  
And makes us what we are.

Ring out, wild bells; sing, all ye men,  
The day of days has come,  
When but a little Babe in arms  
Leads all in Christendom.

For now, far more than e're before,  
The Prince of Peace is here;  
So let the Lights of Christmas gleam  
Through every day this year.

—James Francis Cooke

723

## The Pianist's Page

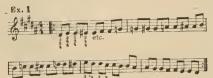
by Dr. Guy Maier

Noted Pianist and  
Music Educator



Chopin: Prelude in G-Sharp Minor,  
Opus 28, No. 12

FOR a week or two before you start to study the Prelude in G-Sharp Minor, one of Chopin's more difficult assignments, I advise working at the following preparatory exercise for the right hand. Practice it in two ways: 1. First, slowly, with every note played as even and strongly as possible. 2. Lightly and rapidly as a series of two-note phrase groups (first note much stronger than the second). Practice with three fingerings, thus:



As you see, this is simply the chromatic scale ascending, and the diatonic scale descending. It aims especially to prepare the fourth finger, and to a lesser degree, the third and fifth, for the coming order. This degree, the third and fifth, for the coming order. This prelude is a fine study for strength, and which usually suffers confidence to the fourth finger, which usually suffers from an inferiority complex. By the way, the fourth is played more than two hundred times in this piece!

### Two Ways of Playing

There are two ways of playing the G-Sharp Minor Prelude. The first, an angry savor, is to "buff" the driving melodic line by playing sharply exaggerated two-note phrase groups—thus:



The second, and true way, is to strive for complete machine-like evenness, a steady, precise dynamic of rising and falling eighth notes. This is what Chopin requires. If he had wanted the two-note phrase manner, he was

lightly and smoothly.... Moderate speed from  $\text{J} = 100$  to 112.

4. Left hand alone in imples of threes, solidly and rapidly in 4/4. Fib (prepare) swiftly back and forth. Arm movement at a minimum. Count four aloud.



5. Same way, but with hands together. Always rest and prepare on fourth count,  $\text{J} = 144$  to 160.

6. Hands together slowly and staccato, with second eighth note receiving a slight accent, thus:



7. Hands together rapidly, as written in two-measure groups, both eighth even and incisive. Stop (rest) for one count at the end of each two measures. Aim for  $\text{J} = 160$  to 176.

8. Same in 4, 8, 16, and so forth measures. Use the pedal. Depress at "one" and release at three, Aim for perfect speed,  $\text{J} = 176$  to 192.

9. Finish each day's practice with a repetition of No. 1.

(Warning: Do not work at the right hand of this prelude too long at a time, or serious lameness will result.)

The prelude starts out in a very propulsive and determined style; it is in fact rather grim and unfriendly. There is fleeting relief in the subsidiary measures 23-28 and in the coda, but the stern drive returns in Measure 41. Gradually it spins with less dynamism, and finally the mood changes to a sort of resignation or pessimism. The last Measures 74-81, are curious mazurka-like bars of nostalgic flavor. The slight *ritard* and *diminuendo*, which continue progressively from Measure 72, become *moto ritard* in Measure 79. After a brief pause on the half note, D-sharp, in Measure 80, the last two  $\frac{1}{2}$  octaves must come with shuddering shock.

### A Practice Plan

After eight measures are mastered, hands should alternate. Then the left hand alone, steadily and legato, with the strongest possible finger stress on the first eighth notes of each quarter, with a simultaneous collapse of the wrist as the tone is played. As the wrist slowly rises back to its original (flat) position, play the second eighth very lightly. Fingers are always held in key contact, and are never raised from the keys. After the first eighth, the fingers slow down again, playing. But note that the strong strokes on the first eighths are *finger tip* strokes, and not arm or wrist yanks. The wrist must collapse the instant the key is depressed.



2. Practice the same way, but with the hands together (left hand staccato), slightly faster and in slow triplets. Count three for each triplet. (Never use the pedal.)



3. Hands together as written, but now with no visible rise or rise of wrist, and with both tones played



Chopin at His Last Paris Concert  
from "Frédéric Chopin"  
by André Maurois

ETUDE

lightly and smoothly.... Moderate speed from  $\text{J} = 100$  to 112.

4. Left hand alone in imples of threes, solidly and rapidly in 4/4. Fib (prepare) swiftly back and forth. Arm movement at a minimum. Count four aloud.



5. Same way, but with hands together. Always rest and prepare on fourth count,  $\text{J} = 144$  to 160.

6. Hands together slowly and staccato, with second eighth note receiving a slight accent, thus:



7. Hands together rapidly, as written in two-measure groups, both eighth even and incisive. Stop (rest) for one count at the end of each two measures. Aim for  $\text{J} = 160$  to 176.

8. Same in 4, 8, 16, and so forth measures. Use the pedal. Depress at "one" and release at three, Aim for perfect speed,  $\text{J} = 176$  to 192.

9. Finish each day's practice with a repetition of No. 1.

(Warning: Do not work at the right hand of this prelude too long at a time, or serious lameness will result.)

The prelude starts out in a very propulsive and determined style; it is in fact rather grim and unfriendly. There is fleeting relief in the subsidiary measures 23-28 and in the coda, but the stern drive returns in Measure 41. Gradually it spins with less dynamism, and finally the mood changes to a sort of resignation or pessimism. The last Measures 74-81, are curious mazurka-like bars of nostalgic flavor. The slight *ritard* and *diminuendo*, which continue progressively from Measure 72, become *moto ritard* in Measure 79. After a brief pause on the half note, D-sharp, in Measure 80, the last two  $\frac{1}{2}$  octaves must come with shuddering shock.

### A Practice Plan

After eight measures are mastered, hands should alternate. Then the left hand alone, steadily and legato, with the strongest possible finger stress on the first eighth notes of each quarter, with a simultaneous collapse of the wrist as the tone is played. As the wrist slowly rises back to its original (flat) position, play the second eighth very lightly. Fingers are always held in key contact, and are never raised from the keys. After the first eighth, the fingers slow down again, playing. But note that the strong strokes on the first eighths are *finger tip* strokes, and not arm or wrist yanks. The wrist must collapse the instant the key is depressed.



2. Practice the same way, but with the hands together (left hand staccato), slightly faster and in slow triplets. Count three for each triplet. (Never use the pedal.)



3. Hands together as written, but now with no visible rise or rise of wrist, and with both tones played

## Sibelius Today

A Flight to Helsingfors to Visit Finland's Master  
Including a Conference With the Composer of "Finlandia"

by LeRoy V. Brant

SECURED EXPRESSLY FOR ETUDE

**T**HIS is an article written for the lover of music, be he trained or untrained in the art. It does not purport to tell how the composer grew up in detail, about his desire to write music, nor to give large areas of the study of music on how to make a success of one's career. It simply relates the feelings of the greatest of all Finnish composers, and one of the world's greatest creative artists, about music, about the part music plays in the lives of people, about how music has helped him in his own life, the stories of terrible health, the trials of music as a way of life, and as seen by the hand of Finland, Jean Sibelius.

At the age of eighty-three (December 8, 1948) Jean Sibelius lives, hale and hearty, in his rustic and romantic villa at Jarvenpaa, twenty-seven miles from Helsinki, capital city of Finland. His wife Alina, seventy years of age, and his mother, of the same age, are active helpers, cultivate her own garden, which in part must be watered by hand, and raises the delicacies with which the Sibelius table is graced seasonally.

To this woodsy home of music the world has beaten a path. Such noted figures as Sir Thomas Beecham, Olin Downes, Cecilia Bartoli, Hammerstein, and a thousand others, have paid pilgrimage to "Anola" (the Sibelius villa), to learn at first hand from the master of modern music his interpretation of music. And the lesser devotees of music, such as I (who flew twelve thousand miles to visit the Finnish bard), also go there, for much the same reason that Christians used to go to Jerusalem, or Moslems to Mecca, that they may receive firsthand the blessing of this modern Messiah of song.

For Jean Sibelius is without doubt the most loved of all living composers. In a radio poll taken a few years back by one of America's largest radio chains, presenting at the time of America's greatest centennial, the greatest program, Sibelius was won by a large margin to be the most popular of all composers, living or dead. In England he is equally loved. England in fact, first recognized the sheer genius of Sibelius, largely through the efforts of the late Sir Granville Bantock. And in years past, the Finnish National Orchestra has toured throughout Europe with Sibelius conducting his own works, to the great delight of audiences everywhere.

### Spiritual Importance of Music

Now in his sunset years, Jean Sibelius lives quietly at "Anola," within six degrees of the Arctic Circle, still busily composing, though for some years he has permitted none of his compositions to be published. But friend Harry Essoe (A. T. & T.), tone poem for orchestra, to Tapiola, his Opus 112, the flow of his music is one of the marvels of the ages.

Jean Sibelius loves to talk of any music except his own unpublished works. His wife and I were seated in the lovely Sibelius drawing room (we had been invited to visit them on our return from our two days with the Maestro), when the Maestro, attired in a white dinner suit, on one side, and Mrs. Sibelius, lovely and tiny with her beautiful crown of snow-white hair, on the other: she nibbling at the box of candy Ruth had carried twelve thousand miles to give her, and Sibelius



SCENE FROM SIBELIUS' PANTOMIME MELODRAMATIC BALLET, "SCARAMOUCHE"

This was first presented in a film. The dancers are members of the Finnish Opera Ballet and the music was played by the Helsinki Philharmonic Orchestra. Sibelius himself took a role in the pantomime.

smiling at the excellent bouquet of a cigar from a box I had taken to him. We were all seated near the beautiful Steinway on which was a single photograph autographed by the Maestro. Sibelius talked of music.

"I should think any man would be very unhappy if he could not love music. There is a spiritual importance in music that goes beyond the emotional pleasure of hearing it. The Finns know this, and since about 900 A.D., have employed music to lightened the shadows of their history."

As we know, the Finns have been a free people only since 1918. Before then Finland had been an archduchy, first of Sweden, then of Russia, for a thousand years. Like all subject nations, Finns often rebelled, and in her hours of darkness she turned to art, and most especially, to music.

"Do you know our 'Kale-

vala?'" (Note: The "Kalevala" is the epic poem of Finland, and is considered to be one of a pair in evidence of literary inspiration, the other being "Odyssey." The "Kalevala" goes back five thousand years in its legends. Now one most important thing about the "Kalevala" is this: that of the fifty runnes that make up the poem, five are given over entirely to the subject of music. One-tenth of our national epic goes to music! Sibelius, who has written the music for the "Kalevala," holds this art—Yes, I should think the man who does not love music would be unhappy, and I think he would have very little to hold onto in his darker days."

I asked the composer about the probable use of the old church scales modes in composition in days to come. Almost twenty years ago he wrote to me about this, and I have often consulted my file I find that he said at that time almost the same thing he said last summer in villa "Anola."

"That the old church scales will influence modern composition is certain. Since the times of Haydn most music has been in two chords." (Note: Sibelius referred to the tonic and dominant.) His English was not perfect, and when linguistic difficulties were encountered we relied for some help on his daughter Eva, who spoke English; but even so we ran occasionally into trouble due largely to his limited English. I limited German and absent Finnish. I have taken the liberty of converting a few completely non-literistic English phrases of the composer's or his daughter's into more commonly-palable language.)

### A Field of Musical Riches

"While it is true that the old church scales were the basis of all music, there is no basic reason why they should not be developed into chords. Beethoven did this in portions of the 'Eroica,' and a striking example is the second movement of the Brahms Fourth, in the Lydian mode. There is a field of richness in these other scales and chords which, when properly used, are well suited to a symphony orchestra as to an organ loft." (Note: Sibelius himself employs



THE LATEST PORTRAIT OF JEAN SIBELIUS

Photographed by LeRoy V. Brant in Sibelius' drawing room, July 22, 1948, with the composer at his Steinway piano.

"MUSIC STUDY EXALTS LIFE"



A PRE-WAR PORTRAIT OF SIBELIUS

With his wife and his children, at his home near Helsinki, Finland.

modal harmonies quite freely. Striking examples are to be found in the early *Esa-Saga*, through much of his music, to the late Seventh Symphony. An especially lovely use of modal harmonies occurs in the Second Movement of the Third Symphony, built almost completely on modal themes.

I asked Sibelius his favorite among modern composers. This "poseur" was skillfully met and the full evaded with a smile: "I like all good music!" The composer then spoke of the advantages young composers of today have over those of prior generations, in that, through the magic of radio, they can expose many of their all-newest music performed by fine orchestras. In his own library were to be found, besides recordings of his own compositions and the standard works of Bach, Beethoven, Brahms, and others of the older schools, works of modern composers such as Bloch, Delius, Bartók, and many others. He was pleased to play Beethoven's concerto of *Tarafida* for us, and then to remark: "You see, my friend, all young composers may hear this music, or any other, and they may say, 'This is well done, I will examine it to see how he did it'; or they may listen and say, 'How bad! I will examine what he did so that I shall not make the same mistakes.' They say nothing to tell me if my friends, a people who read your writings." Sibelius then spoke of some length on the vast contrapuntal skill of Bloch and the lovely scoring of Delius. He seemed especially fond of those two composers, although he did not by word single them out. In his comments, however, he devoted much time to them.

#### Concerning Program Music

To composers and listeners alike, the question of "program" music is always one of interest. When asked if there was a definite program to his tone poems and to his symphonies, Sibelius interpreted the matter thus: "I would like to call my music 'feeling landscape,' with a taste of gloom, or a hand of castile in the distance. But it is not impossible to put into music something that, when it is played, will recapture for us the emotions excited by the lovely scene. A galloping horse might be suggested by a certain rhythm, as Wagner did so well in 'The Ride of the Valkyrie,' and as I tried to do in my 'Nightingale and Sunrise,'"

but that, that is only a small portion of the matter. What I think can be crystallized into music is the feeling of the moment. One sense the mystery of the sea. I tried to put that mystery into 'The Oceanides.' One can also get a feeling of the ocean. I tried to put that mood into 'Tapiola.' No, my friend, I have never believed that one could put much material program into music, but I am certain that your young composers, if they are skilled enough, can put much emotional program into their works."

"I have never prophesied what the future holds for music; you know that from the letters I have written you. I have said to Mr. Brattéau, 'I can say that in the past the main questions' (he referred to the term "cerebral" as we commonly use it) "the cerebral musicians have been forgotten, like the one who made a canon in thirty-six voices, half of them crab-wise."

"Deeply in me has been born the conviction that aesthetic can never end. Look at the book on the book of political history, and at the biographies of past composers—only those are known today who created beauty. The ones who catered to the moods of the moment, or who cheapened themselves for passing popularity, or who wrote careless or ugly music, all are forgotten. The only prophecy I can venture is that the ones of today who do these things will also be forgotten."

"It must not be forgotten, however, that sometimes new paths are beautiful paths. Things are not good because they are old, nor bad because they are new. It seems to me that we must be open-minded about new experiments in music, always remembering that the only final standard in music is that of beauty."

One of the financial tragedies in the life of Jean Sibelius was the fact that never at any time had he received one cent for the performance or publication of any of his music in America. I heard this statement from his own lips, and unbelieving I had him repeat it. Both his wife and his daughter Eva reiterated the statement, and my wife held it as well as myself. He told me that communication had been had with the publishers over a period of years, looking toward the payment of the sums honestly due him, but that as of July 22, 1937, the day on which we discussed this matter, never had he realized (Continued on Page 730)

B.B.C. told me in London in the summer of 1948 that Basil Cameron had announced the world premiere of the Eighth, as promised to him (above), and that Sibelius had suddenly withdrawn the symphony. "I think he has the Eighth ready, and also a Ninth," Brattéau said.

The Sibelius Eighth Symphony is, therefore, anybody's guess. I include these items here because of the profound interest all true Sibelians have in discussing the possibility of this work, or any other thing having to do with the bard of the north.

#### Ritualistic Music

Sibelius has another musical interest, that of composing for ritualistic worship services, and for the Grand Lodge of Masons in Finland, and for the Masonic lodges he has composed considerable notable music. "I feel that in the ritual of the great fraternal organizations the young composer can find a field for his talents which is unlimited," he said. "Ritualistic music is not the sole possession of the church, although we must bow to the church as the mother of such music. Nevertheless, there are many great voices, such as the Masonic voices, whose sound would agree with the moral teachings, which are so beautifully set forth in words, and would be still more beautifully set forth if those words were clothed in music. It seems to me that many other composers are sure to do what I have already done, compose music especially for the odes, the marches, the various scenes, of the many wonderful rituals of free Masonry knows today." The rugged Finn was raised in a Helsinki Lodge, and ten or some years later composed music for the entire ritual of the so-called Blue Lodge, the first three degrees of Masonry. This music is used today in certain lodges in the state of Finland.

On the subject of so-called modernistic trends in music, Sibelius is cautious, yet definite. He is reported to have said to a Stateside interviewer: "I believe that music should keep present the public with musical cocktails of every hue. I offer pure, cold water." That statement, made many many years ago, still covers the field, so far as he is concerned. But let him speak for himself:

#### Ritualistic Music Lives

"It seems to me that beauty and emotion are the first things to consider in music. Music is, we know, the language of the emotions. Music which excites noble feelings must be noble music. Music which excites doubt, wonder, without resolving the doubt or wonder, would be questionable music."

"I have never prophesied what the future holds for music; you know that from the letters I have written you. I have said to Mr. Brattéau, 'I can say that in the past the main questions' (he referred to the term "cerebral" as we commonly use it) "the cerebral musicians have been forgotten, like the one who made a canon in thirty-six voices, half of them crab-wise."

"Deeply in me has been born the conviction that aesthetic can never end. Look at the book on the book of political history, and at the biographies of past composers—only those are known today who created beauty. The ones who catered to the moods of the moment, or who cheapened themselves for passing popularity, or who wrote careless or ugly music, all are forgotten. The only prophecy I can venture is that the ones of today who do these things will also be forgotten."

"It must not be forgotten, however, that sometimes new paths are beautiful paths. Things are not good because they are old, nor bad because they are new. It seems to me that we must be open-minded about new experiments in music, always remembering that the only final standard in music is that of beauty."

One of the financial tragedies in the life of Jean Sibelius was the fact that never at any time had he received one cent for the performance or publication of any of his music in America. I heard this statement from his own lips, and unbelieving I had him repeat it. Both his wife and his daughter Eva reiterated the statement, and my wife held it as well as myself. He told me that communication had been had with the publishers over a period of years, looking toward the payment of the sums honestly due him, but that as of July 22, 1937, the day on which we discussed this matter, never had he realized (Continued on Page 730)

# The Musical Christmas of Yesteryear

by Herschell C. Gregory

"At Christmas play and make good cheer,  
For Christmas comes but once a year."

**S**O WROTE old Thomas Tusser three hundred and fifty years ago, and the colonial fathers, with their large families of children, probably enjoyed the holiday after such fashion. In colonial days there was not an abundance of candy, there were no talking dolls or mechanical toys, yet Christmas was the chief holiday of the children, just as it is today. No country has entered into the Yuletide observance with more spirit than has England, with its rich store of carols, and since the making of the early settlers came from that land, one can feel sure that Christmas in America during the colonial period was a day of great enjoyment and merriment.

Captain John Smith left us an interesting record of Christmas in 1607 or 1608 when he wrote: "The extreme wind, rain, and snow caused us to keep Christmas among the savages. We were never more merry, nor feed on more, plenty of oysters, fish, flesh, and wine, nor eat good bread, nor never had better fires in England."

No mention is made of music, but since the English printer, Wynken de Worde, brought out the first known set of carols in 1521, it is probable that the earliest Christmas music in the New World was in Virginia, for James I had settled in 1607 an English colony, brought with them a love of carols and the holiday festivities of their homeland, even though they were not a very devout company of adventurers. We may surmise some of the carols on this occasion to have been what we now know as *O Come, All Ye Faithful*, *In dulci jubilo* (*Good Christian Men, Rejoice!*), *I Saw Three Ships*, *The Holly and the Ivy*, and *Good King Wenceslas*.

#### Worldly Art

At first, in the early settlements to the northward there was no Christmas carol singing. The Puritans and Pilgrims in Massachusetts, the Friends (or Quakers) in Pennsylvania, made no especial observance of the holiday and looked upon music as a frivolous and worldly art. Puritanical sentiments and festivities were severely censured and denounced, on the ground that the day was too sacred to make or have pleasure. Cotton Mather of Boston, wallowing in fire and brimstone, slashed right and left at heretics and backsliders. In his *Magnalia Christi Americana*, published in 1702, he said: "The first year of our Colony was a sad year. We believed that the date of Christ's birth was unknown. 'God hid this day,' as He did the body of Moses, to prevent idolatry. Shall we Christians, who have nothing to do with the festivals of the Jews, embrace the Saturnalia of the heathens?"

Mather drove to fury the enemies of Quakers and Roman Catholics, and probably did a mighty good job in this. The Puritans, however, were a race of old ladies who were suspected of witchcraft in New England. But he was unable to change the festival of Christmas back to September, and was less wise than the fathers of the early church he hated.

Yet there were exceptions, even here. We can imagine that when Moravian obtained control of Captain William Endicott's colony in New Haven, Conn., and gave it the name of Merrymount, he caused his followers to sing joyful Christmas songs of the old country, and celebrate its festivals with much merriment. We have no true account of the doings at Merrymount except in Hawthorne's tale, "The Maypole of Merrymount," for Endicott soon quenched the new colony.

development of American art they celebrated each festival throughout the year with appropriate songs. Christmas was a gay holiday and the season was ushered in by the Moravians with the singing of *Hosanna*, accompanied by an orchestra which differed from other such bands, devoted itself to the sacred side of music. Occasionally the churches of Philadelphia borrowed some of the excellent musicians of the city players, and the Moravians in Bethlehem there was a love-feast for the children, at which candles were lighted and distributed, to typify the coming of the Christ Child. Christmas Morn was heralded with musical calls played upon the trombones, and both the Eve and the Day were filled with the grand old German chorales; thus at a time when Massachusetts was still floundering in mud, with its women in the mud and men in the mud, male and female voices, united in the tenor part. An abundance of food was placed on the tables, yulelogs piled high on the fireplace, and all joined in the merriment of singing and playing Christ-

#### The Church of England Influences

It is said that when the Pilgrims in 1620, a Separatist group who had come to America in search of religious freedom, gathered in a log cabin in a snow-covered Pennsylvania countryside, Thankful for their new refuge, they sang a number of carols, and then Nicholas Louis, Count Zinzendorf, carrying a taper, led the little group into the stables among the cows and horses. "Let us also call our village 'Bethlehem,'" he said. "For we are here to sing that Christ was born." And agreed with their leader, and thus was the beginning of Bethlehem, Pennsylvania.

Santa Claus was taken to America by the old Dutch fathers in a ship bearing the image of St. Nicholas on the prow of the vessel, but (Continued on Page 780)



"IT CAME UPON THE MIDNIGHT CLEAR"

# Theodore Presser

(1848-1925)

A Centenary Biography

Part Six

by James Francis Cooke

In this part of the biography of Theodore Presser we find him tasting the first fruits of prosperity after the long struggles described in the previous chapters. His business was expanding by leaps and bounds and his personal was increasing constantly. A trip to Europe stimulated his ambitions and thrilled him with the possibilities for music in America.

—Editor's Note



WILLIAM MASON  
Liszt's Most Famous American Pupil

known as the Greble Building, which he used in part for business expansion and for an increasing number of studios. The Presser Building became the established music center of Philadelphia, and is known as the heart of musical Philadelphia.

Since Presser's passing, however, the mail order, stock rooms, and publishing offices of the company have been removed to a building one block long and six stories high on Walnut Street, containing probably the largest assembly of sheet music and music books in the world.

The employees increased up to this time to over one hundred, and the business was well on its way over the ten thousand mark. The circulation of *The Ermine* soared to 123,000 to 125,000 subscribers. I entered Mr. Presser's employ in September 1907 as Editor of *The Ermine*. Despite my extremely youthful appearance at the time, I had been a contributor to the magazine for several years. I had been careful never to visit Mr. Presser, realizing that if he noted my youth he might have lost faith in my ability to write. The first time I did call on him was to report to him the condition of the Delaware & Lackawanna at Weehawken, New Jersey. Mr. Presser's first question was, "What's the matter? Couldn't your father come?" He appeared stunned and disappointed when he found that I, who was so youthful, had written the many articles which had won me the opportunity to become editor of the world's largest musical periodical. The business was incorporated as The Theodore Presser Company in October, 1908.

## An Outstanding Characteristic

One of the paramount traits of Theodore Presser's character was his initiative. He was a great believer in Beethoven's favorite motto, "Nulla dies sine linea" (Never a day without a line). He seemed to be impelled to start something fresh daily. In 1891 he founded the Philadelphian Music Teachers Association. As was his custom, he returned to it as President. This Association has become one of the largest local music teachers' groups in the world. Many foremost Philadelphia musicians have been President; including among others, Daniel Bachelor, Thomas Abeckel, James Francis Cooke, Stanley Mustchamp, Dr. Frances G. Clark, Dr. Edward Ellsworth Hipsher, and Lewis James Hock. From a mere handful of ten, it developed a piano to display room in 1908, and banquets at many of Philadelphia's leading hotels which were attended by men and women in other fields who were devotees of music and believed in its importance. Artists, men in various callings, and speakers of international renown drew tremendous audiences on these occasions.

Mr. Presser also started a highly successful Garden and Orchard Society, which flourished in Philadelphia for several years.

In 1917 his philanthropic inclinations and his tireless initiative led him to a real estate enterprise of considerable dimensions. He (*Continued on Page 781*)

In the same period Mr. Presser published William Mason's "Touch and Technique" in four volumes. Dr. William Mason (1829-1908) was the foremost pianoforte teacher of his time. A son of the immortal Americans, Lowell Mason, and a pupil of Mendelsches, Hauptmann, Richter, Dreyse, and others, and Theodore Presser, was a friend and collaborator in various matters. He acted as an advisor in the selection of material for the "Mathews' Standard Graded Course," while Mathews in turn wrote much of the text for Mason's "Touch and Technique," in collaboration with Dr. Mason and Mr. Presser. "Touch and Technique," like "The Standard Graded Course," was a great success. These books, together with the mounting sales of all kinds of musical publications, brought Mr. Presser prosperity beyond his wildest dreams. Music was thought to be of such little consequence that few could imagine that publishing and music dealing could be of any significance. Accordingly, when in 1890, Presser married Miss Helen Louise Curran in 1890, member of a wealthy Philadelphia family, her brother approached Mr. Presser to find out whether his char-



THE CHAMBER MUSIC HALL AT CASTLE TREVANO

Theodore Presser met many famous musicians in the home of his friend, Louis Lombard. Castle Trevano also had a full-sized opera house.

"MUSIC STUDY EXALTS LIFE"

# The Mania for Speed by Performers of Music

by Heinrich Gebhard

**T**HIS article is a lamentation and an exhortation. Although my plea is directed to performers on any musical instrument, to singers and conductors, I deal particularly with performances by pianists.

In some previous article of mine for *ETUDE*, I have dealt with carelessness in phrasing, "punctuation," and shading by young piano students. Today I am myself impelled to speak of the mania for speed in modern performances, a mania which has become almost a malignant disease with some young players, and indeed, with some great and famous pianists. I mean the deplorable practice for distorting the rhythm and form of a piece of music, and for playing fast movements at an excessive speed.

Before I register my specific complaints, I will dwell shortly on the general topic of tempo in the performance of music.

It is a delicate subject—since among the great artists and conductors there are scarcely two that will fully agree on the tempo of a sonata or symphony.

The terms *presto*, *allegro*, *allegretto*, *moderato*, *andantino*, *andante*, *adagio* are all relative. In a *moderato* tempo, *allegro* means *fast*, and *andante* means slow. In modern times we have hundreds of *allegratos* and hundreds of *andantes*. They will differ in their degree of speed. So we can ask: "Just how fast should this *allegro* go?" And "How slow should this *andante* go?" And if great artists differ on the tempo of a piece, shall we be surprised when hundreds of lesser musicians differ still more? The tempos of the great performers also differ, and hence there are many different conceptions of the tempo as well as the feeling of a piece.

Of course, the answer to the foregoing questions (How fast? How slow?) is: *The musical contents of the piece—the character of the themes and of the passages, and even the general form of the piece—must guide us.*

I know of many students and even some famous artists play the first movement of the "Moonlight" Sonata at such an extremely slow tempo that in spite of a beautiful tone and depth of feeling it was utterly boring to listen to, because one "lost sight" of the outline of the melody.

## Confusing Directions

One could speak Hamlet's *Soliloquy* so slowly that even with an expressive voice one would not get the sense of the words. Even in an *adagio* the music must still "hang together" and tell its story. Slow—yes, but it must still *flow*. Your metronome must tell you how far you can go in your slowings.

Let us take another example. "Play a slow phrase at such a tempo that a good singer could sing that phrase in one breath, so that we get the 'bird's-eye view' of the phrase, and can follow the music."

What is terrifically confusing to teachers and students is the way the metronome marks vary in different editions of the same piece.

Personally, I have committed metronome marks indiscriminately. In some fast pieces, the tempo given is so extreme that the music is swamped. Certain *allegratos* supposed to be graceful are given either at a lumbering or a galloping tempo. I can only recommend to students and teachers that *the tempo of the piece* is it deeply serious, meditative, gentle, peaceful, quiet, etc., and that the tempo of *joyful*, exuberant, dynamic, rushing along, and so on? Then sing or hum (or whistle) the theme away from the piano, and keep doing it for a while. The feeling for the right tempo will finally assert itself if you are truly musical. Don't think the tempo out with your brain; it must come out of your heart.

When a young student or gifted young player hits on the wrong tempo in a piece, it is forgiveable if he

plays well otherwise. But what is unforgivable is his taking *erratic liberties* with the time during the course of the piece. This is done by hundreds of players in this modern age, and the crime of it cries to heaven. That, then, is my first complaint.

## Let Moderation Prevail

In the opening movements of the Haydn, Mozart, and Beethoven Sonatas, the second theme is often of a feminine, tender, expressive character, in contrast to the masculine, energetic first theme. Although there



HEINRICH GEBHARD

is no change of tempo indicated by the composer, it is quite feasible and ethically right to play that theme a hair's breath slower. It certainly should not, however, be played about ten to twenty degrees slower by the metronome than the rest of the movement. Yet doubtless, yes, hundreds of students and young players play it so, thereby completely stopping the flow of the music.

The beautiful second theme of the opening movement of Beethoven's "Walidstein" Sonata comes three times during the movement. The first two times it should be played a trifle slower, and the third time quite a bit slower than the rest of the movement. Time seems to stand still when a pianist "moons" over that theme, as if the movement had suddenly turned into an *adagio*. Such people seem to think that every beautiful theme must be slow. When Beethoven wanted to write a slow movement, he was quite capable of doing so.

At times, as in the first movement of the D Minor Sonata, Op. 31, No. 2, Beethoven alternates a fast tempo with some very slow phrases and even free

recitative passages—*largo*, *allegro*, and so forth. Here the slow ascending passages (*largo*) should be played mysteriously *pp* and quite slowly, but not slower than *M.M. J = 58*. With all the *allegratos* *absolutely in time*, *M.M. J = 112*, except a slight *rhythm* in the initial three or four measures of the movement. Expressive passages should be played with great feeling and imagination, and in *time*. Often I have heard that movement mutilated rhythmically by the quick sections being played ridiculously out of time.

Fine phrasing and beautiful shading are very important indeed, but to play *rhythmicamente well* is the first requisite in good musical performance. It is the very life pulse of music. Alas! Too many people disregard it.

Another evil habit that crops up often with some players is found in compositions that can be easily divided into sections: For instance, in the two Brahms Rhapsodies (Schirmer's Library) I have especially written: "These two Rhapsodies should be played with a great deal of rhythmic shading, but with very few changes of rhythm. With the exception of the few *andantes* indicated, both pieces should be played with great swing and fairly strictly in time." Yet I have often heard these Rhapsodies terribly distorted, with terrific changes of tempo almost every eight measures.

This sort of sin is also shockingly committed (even by famous players) in the Chopin Ballades and Waltzes. The first Ballade, G Minor, is composed in episodes, so to speak. The first seven measures are a dramatic introduction, quite free in time. Then begins the main body of the movement, marked *moderato*.



A sweet melancholy pervades this first episode, which should be played delicately, with touches of *rubato*, and the general tempo should be about *M.M. J = 120*. At the twenty-ninth measure from *moderato*,



the music is soft, but gradually becomes louder, and gradually faster, until at Measure 41, *allegro* should be reached. From here the music is brilliant, and the speed should be about *M.M. J = 88* up to Measure 56.



from which place we carry out a *calando*, *smorzando*, and *ritardando*, reaching *meno mosso* at Measure 61, *M.M. J = about 63*. We get into *più animato* at Measure

"MUSIC STUDY EXALTS LIFE"







# Igor Stravinsky and the Greek Tragedy

by Francesco Santoliquido

Noted Italian Composer and Critic

**I**GOR STRAVINSKY and Claude Debussy are undoubtedly the last two great geniuses who have appeared in our century.

Forty years ago, in 1909 (I was very young then), I published a small book entitled "Le Dopo-Wagner: Claudio Debussy e Richard Strauss," in which I analyzed the new techniques of Debussy's music, and immensely praised him. "Pelléas et Mélisande" which appeared to me right away as a miracle. Of course I claimed that Debussy was a revolutionary and an innovator.

Debussy did not like my book! He did not want to be called a revolutionary or an innovator, and he believed that he considered himself a Classical composer—directly following and continuing. This is why in my famous article, "Where is Music Going?" I said that real innovators often do not know that they are such, and even do not want to be considered so.

I don't know what Stravinsky thinks of himself, but I imagine that perhaps he also, like Debussy, wants to be considered a Classicist. And now he has found (as I believe) a new direction, a new way of expression, and has created a new musical sensibility. But all along his career he has transformed himself, and in "Oedipus Rex" I think he has given us the full measure of his genius. I affirm that nobody had succeeded before him to give us such a deep, powerful and genial interpretation of the Greek Tragedy.

In "Sophocles" work human destiny is regulated by divine and mysterious decrees. A tremendous pessimism rules that immoral world, whose author once said: "Not to be born, that is the greatest of all the fortunes."

How could Frederic Nietzsche affirm that Schopenhauer was mistaken when he wrote that the Greeks were pessimists? Nietzsche only felt in them the exalted dionysiac spirit. Did he not write, "I am a son of

Dionysos"? Both pessimism and the dionysiac spirit are in the Greek tragedies, and Igor Stravinsky gives us a wonderful interpretation of both. His "Oedipus Rex" makes us feel the tragic atmosphere of the Danai.

In fact, the Greek Tragedy is at the summit of human art.

Any of us reading Aeschylus or Sophocles feels purified and emboldened. The moral order which regulates the life of the universe pervades those immortal works. All crimes must be punished and expiated on this earth. This law of a merciless Destiny is what creates the atmosphere of "Oedipus Rex."

Igor Stravinsky has surrounded the unfortunate hero of the Greek tragedy with an immortal musical halo. The human contents of Sophocles' tragedy find in Stravinsky's music accents full of a new light and a power of language unknown before, which adds to that dreadful story a tremendous power of suggestion to make us shudder and shake with fear from their stupor of the sorrowful story, with that marvellous richness of orchestral techniques which is his unrivaled specialty. His musical construction is at the same time powerful and simple, just what was needed to express in sounds the work of Sophocles. (Power and simplicity of those and the rest greatnesses of a work of art) Stravinsky's music is the simplification of his thematic schemes and the power of his rhythmic dynamism that wonderful primitive atmosphere and archaic flavor which are needed to reach into the depths and communicate to us musically the pathos of the antique Greek tragedian.

He has indeed, this of "Oedipus Rex!" It makes us think of a new Bach, miraculously reborn in Stravinsky's soul.

This amazing musician, who pretends to hide his emotions and says he does not want to give up the secret of his soul, has found in "Oedipus Rex" a musical language so singular and new that it seems to us that he has created a new world in our own environment into a mysterious ancient age of which we had forgotten the existence. At the same time, with his austere and archaic purity of form, he attains the miracle of a new classicism.

"Oedipus Rex" in Stravinsky's musical interpretation, is a transfiguration of the sufferings of all human kind. It is a total and unique musical form which brings man to the highest summit of his art, and it is to be hoped that he will give us another example of his wonderful musical interpretation of the Greek Tragedy.

Francesco Santoliquido is one of the most individual of the Italian masters of today. Those who read his previous article in ETUDE are acquainted with his fine, broad appraisal of contemporary musical trends. In the present article he has set forth "Oedipus Rex" in its most complete form which brings man to the highest summit of his art, and it is to be hoped that he will give us another example of his wonderful musical interpretation of the Greek Tragedy.

Every composer must see and hear his artistic visions with his own eyes. Chopin, for instance, saw his "Nocturnes" to the very minute from that in which I see it. Through the entire part of his life he wrote melodies for the piano which could be copied by other instruments and even sung by the voice with quite as great facility. Yet Chopin is known pre-



IGOR STRAVINSKY

missibly as the composer for the piano. Please do not mistake that I do not admire his works enthusiastically. It is merely that he had other gods than mine. Artistically he belonged to another age. Chopin is not my musical god. I have higher honor and admiration for the great Liszt, whose immense talent in composition is often underrated. Yet I do not go for my gods to Liszt, nor to the nineteenth century, but rather "way back to the beginning" of time. The universal mind's enormous grasp upon musical art have never been transcended. One must go to the door of Bach and knock if one would see my musical god.

"I am sure that the native ear, that is, the ear un-distorted by musical convention, will find in the music that I am composing new auditory suggestions of my great love of the master of Eisenach. Only a badly trained ear might see that in Bach's caricature of the violin, that in Bach the composers of the future will find immense inspiration. There is an organic character to his broad and rich art that carries with it not only the promise of immortality but also a kind of ever-vital character. Unlike the music of many of his contemporaries, it can never grow old.

I am sure that in my music in my own case a new kind of Bach are to my mind greater in error. My works have always been contrapuntal in character, but now they are even more so, more melodic and less harmonic in type. But this does not mean that I have sought to caricature the polyphonic writers of the sixteenth and seventeenth centuries. But we must realize that the polyphonic tools should be differently employed than that of the polyphonic masters. Consider the difference in the speech of the Elizabethan period in England or the France of Racine and that of today.

"Some critics have even gone so far as to ask, 'What would Bach say if he heard your compositions?' I can only reply that Bach would unquestionably be astounded if he would be amazed. But it is only fair to ask at the moment when such a question is asked, if he were to be transported to modern American city, so utterly different from the quiet Thuringian village of Eisenach, what would he say to all that he saw and heard in the streets, the tall buildings, the electric cars, the subways, the radios? He would probably think that he had stepped out into an insane asylum filled with

crazy people running hither and thither."



DEBUSSY AT HIS HOME IN PARIS  
from "Claude Debussy," by Valois

"MUSIC STUDY EXALTS LIFE"

ETUDE

## Biographical Note

BORN in Palermo, Sicily, Maestro Pescia revealed an early feeling for music by singing folk-songs for his grandmother while he was still a baby. He sang in the choir of his church, and pursued serious studies with his mother. A gifted musician, she prepared him for his first examination at the Palermo Conservatory, where he immediately won half the Government Prize awards. When he won the full award, the Conservatory granted him for seven consecutive years a scholarship. At the Conservatory, young Pescia studied piano, violin, and harp, together with the full course in theory, harmony, and composition. At the same time he played accompaniments in vocal studios and rediscovered his natural affinity for voice. Before he was eighteen he knew well the famous tenor, Giacomo Lauri-Volpi, of Palermo, Noto, who studied voice under several distinguished masters, including Lombardi (teacher of John McCormack), Guarino, Ricci, Carrelli, and Cuccillo (teacher of Pasquale Amato). Though not yet twenty, Pescia's gifts as a teacher were so marked that Maestro Cuccillo invited him to teach with him and his wife, and left the young man in charge of his studio. Later, Pescia established his own studio, where he was on the Examining Committee of the Musio Clementi School, Professor of Singing at the Princess Maria di Savoia. He also taught to the Princess Maria di Savoia. He also taught in Switzerland. He acted as coach to Gigli, who engaged him as the teacher of his son, and to the famous singer, who urged him to come to the United States as Head of the Vocal Department of her Gran Moore School of Singing. Also, Miss Moore sent her famous protégée, Dorothy Kirsten, to Maestro Pescia, in Rome. Miss Kirsten remained there for one year and then continued her vocal studies and operatic coaching in New York (1940). In 1941, Maestro Pescia came to this country on Miss Moore's invitation. In the following conference, Maestro Pescia outlines some of the fundamental principles of his method.

## Real Start of Vocal Study

"Before there can be any question of singing, there must be a sound natural production. We use the word 'production' from the Latin word 'prodere,' meaning 'to bring forward.' What does it mean? Production means the all-important mechanism of singing—and it begins, not in the throat, but in the brain! In all other branches of music, the student finds an instrument ready for him; and his use of that instrument can be physically guided by his teacher. He can literally be shown how to hold his hands and arms, how to sit, how to put his hands on the piano, the student cannot faulty posture or use. In singing, this is quite impossible! No one can really show you what to do with your larynx, your vocal cords, your chambers of resonance. The best he can do is to explain. Thus, it results that the teaching abilities of the teacher enter into a particularly close relationship with the physical abilities of the student. Together with the world can do little for a pupil who does not (or cannot) understand. For this reason, I say that the real start of vocal study takes place in the mind. The student must learn the physical and acoustic sensations of the correct vocal act—the use of the breath and, most important of all, the functioning of the larynx and the vocal folds. The student must learn to sing correctly quite simply, there is nothing else to guide him.

"In my opinion, the proper place to begin actual vocal work is not in the breathing apparatus. Many teachers, I know, start their pupils with studies in breathing, but I cannot agree with that. Why? Because correct breathing alone is no assurance of good singing. Breathing well will not help to breathe, but to *concentrate breathing into properly vocalized tone*. That is the goal! For this reason, I do not like to confuse my students with the double problem of breathing and converting breath into tone. No, I believe that the first step is to learn to use the breath in vocalized tone. At the beginning, the student may have but a short breath, but even then it is better that he begin by learning what to do with it. This proper use of the breathing centers, not in the diaphragm, but in the vocal instrument itself—the larynx.

DECEMBER, 1948

# Singing Means Production!

A Conference with

Maestro Astolfo Pescia

Internationally Distinguished Teacher

SECURED EXPRESSLY FOR ETUDE BY MYLES FELLOWES

We sing not confine tone itself with pitch (or range). We know that the vocal cords naturally become longer or shorter according to the lower or higher pitches they are required to sing. What is more important to remember, however, is that the normal position of the larynx must never shift, or change, as the pitch varies. Always, for any pitch, the larynx must remain in the low-lying position where it has placed it, and always the breath must pass through the exact middle of the vocal cords. Any deviation of this procedure kills tone. Place your fingers at the base of your throat where the vocal cords lie. Sing a tone and feel the vibration. Now, slowly, sing up and down the scale and see what happens to this vibration. Does it remain in exactly the same place? If it seems to move upward, as you move upward in pitch, the tone is incorrectly produced, and will sound choked. I cannot overstress the point that the lengthening or shortening of the vocal cords (or changes of pitch) is an entirely automatic function of the cords themselves, unaccompanied by any changes in the rest of the vocal mechanism. We do not move the larynx—*the larynx does not move*. All the different tones must be produced from exactly the same place in the throat, by a breath that must pass through exactly the same middle distance between the vocal cords.

"The best production of singing tone is effected on vowel sounds. Very often, when a tone becomes thick (and when the person sings with a closed mouth) one of the causes is an unnecessary loss of pure vowel sound and a consequent creeping in of consonantal stricture. Thus, the singer should early accustom himself to practicing every note in his voice on every vowel sound—not just one scale on one vowel, but *every tone on every vowel!* He should take care that there be no tightening in his throat, no mere mechanical work (except, of course, the vibration itself which strictly speaking is a constant of direction). Since any upward motion of the vocal cords produces choked tone, I advocate opening the mouth with a good yawning sensation, the lower jaw well dropped. This helps to keep the larynx where it belongs.

## A Continuity of Vocal Production

"The production of singing tone results from the passage of breath through the vocal cords—in exactly the right place! By its own nature, the breath passes *exactly in the middle* of the tiny space between the cords. Thus, the management of this invisible and untouchable vocal mechanism is controlled solely by the sense of touch. This is the secret of correct production in the right place. This sensation is one of *correct vibration*. This is the goal! This sensation is one of *correct vibration*. I say "correct vibration" because there must be just the right amount, neither too much vibration (which is a poison to good tone), nor too little (which defeats tone). That correct amount of vibration, caused by the passing of the breath, is the goal, and only correct production can attain it. Correct production is the only means of producing correct, beautiful tone.

"Now, as to the voice-box, or larynx. This important organ lies low in the throat, and it must stay there!

VOICE

"MUSIC STUDY EXALTS LIFE"

"Once the student has learned the sensations of this correct tonal production, his task is to acquire continuity of correct production—to keep all his tones good. To secure this continuity, one must forget about range, or registers of voice; instead, think of the voice as a single, uniform, unbroken tissue—a wonderful natural fabric, like many yards of shiny silk, without any breaks, any irregularities, any texture, just smooth and continuous. In this same manner, no matter how low or how high the tones to be sung are, with other instruments, there is a tendency for tone to become thinner as it grows higher in pitch. With the correctly produced tones of this marvelous natural instrument, however, this is not the case! On high tones or low tones, the voice remains *exactly the same*—one even column, changing nothing of its shape or quality. When ascending tones sound thinner in quality, the singer reveals a marked lack of schooling."

"When correct production has been understood, the next step is to put it to use.—(Continued on Page 72)

# Music Teachers National Association

A Department Dealing With the Achievements, Past and Present, of America's Oldest Music Teaching Organization, the MTNA.

Founded December, 1876, at Delaware, Ohio

Conducted by

**Dr. Theodore M. Finney**

Head, Music Department, University of Pittsburgh  
Editor and Chairman, Archives Committee of the MTNA

**Who Runs the MTNA?**  
OVER an active period of about ten years, the membership roll of the MTNA will contain approximately twelve thousand names. Of these, only a few maintain their memberships from year to year. This is due to the fact that annual meetings are moved from one city to another and are limited to the localities where hotel accommodations and facilities for interesting programs are adequate and attractive. The policy of the organization, however, is as old as MTNA, giving the opportunity thus gained to serve a large number of music teachers who live and work in widely separated places has always seemed desirable. The attendance of thousands who come to meetings over a period of years, when the meeting they attend is near them, more often than not the fact that they address themselves to a year's work. This situation—however desirable it is from some standpoints—has its drawbacks, which seem to center around the question asked at the head of this paragraph: "Who runs the MTNA?"

People come to meetings knowing that place have been made, meeting rooms secured, and all other arrangements. This preparation has to go on all year, which tends to be within the framework of what is possible in the convention city. It has to be based, moreover, on guesses not only as to what the attendance will be but how the interests of members will be distributed over meetings that must be scheduled to meet simultaneously. A convention planned to meet such conditions inevitably develops a small amount of friction. People attending for the first time are occa-

sionally tempted to prefix their remarks with the phrase, "I was running this—." These remarks are usually good-natured, because everyone realizes, after a moment of thought, what a big undertaking a convention is. The suggestions following the phrase are often worth hearing: the people who are interested enough to make them ought to know how they can be of real help to the MTNA. Its continuity depends on that kind of interest.

#### How It Is Organized

The organization of MTNA is set forth in its Constitution. This document is amendable. In fact, it is amended often enough so that the person interested in studying it ought to look in the latest "Volume of Proceedings" to see its most recent form. Originally the organization was to be composed of representatives of state organizations. Such an assembly is still retained in the Council of State and Local Associations which has now, however, the status of a Standing Committee. Since 1906 the control of the organization has been vested in an Executive Committee. Three members of the Council of State are to be chosen by the entire MTNA members, by vote of the membership at the Annual Business Meeting, to serve for three years. This nine-member committee may add to its membership, for one-year terms, a limited number of members who have already served on the Executive Committee. This represents the democratic element of MTNA government: all members of the Executive Committee first came to that position by vote of a quorum of the entire membership of MTNA.

When the Executive Committee is fully constituted

each year—its three-year and one-year members elected—if then elects, from among its own membership, the officers of the organization: President, Vice-President, Secretary, Treasurer, and Editor. The President appoints the Standing Committees, and the Executive Committee seems necessary to the progress of MTNA. The whole organization is then ready to move forward into its next year's program. In the hands of this compact group of men and women are the responsibilities for planning the Annual Meeting—place, program, attendance, publicity—for keeping and budgeting accounts, for publications, and for the general progress and welfare of the organization. An immense amount of work is involved, but MTNA has always depended on the willingness of a few people to devote themselves wholeheartedly to the advancement of the music-teaching profession. Since 1930, for instance, presidents of MTNA have been Howard Hanson, Donald M. Swarthout, Albert Riemenschneider, Karl W. Gehrkens, Frederic Siven, Earl Moore, Edwin Hughes, Warren Allen, Glen Haydon, James Quarns, Russell Morgan, and Raymond Kendall. A list of the officers, members, and accomplishments of these men—which incidentally could be made mentally by most readers—will cover the vast field of American musical enterprise during our time. MTNA has been in good hands!

Our original question, then, would have an answer which must be tabulated as follows in a kind of MTNA Who's Who:

President: Raymond Kendall

Mr. Kendall is a native of California, educated at Occidental College, Stanford University, and Cornell University. He has taught at Whittier College, Stanford, Dartmouth, and Michigan. During the war he was Music Coordinator and Director of Activity Services for the USO, Music Consultant for USAF, and the Secretary of War. He has been Executive Secretary for the Rachmaninoff Fund, and is now serving his second term as President of MTNA, having been president of the College of Music of the University of Southern California at Los Angeles. He will be in charge at the Chicago meeting.

Vice-President: Leo C. Miller

Dr. Miller was born in St. Louis, where he has been an active musician all his life. His training was received at the Kroeger School, Washington University, and the University of Missouri, where he made his diploma in 1913. His participation in MTNA extends back far beyond the time of the present writer; he was National Secretary in 1930, and for many years the members of the Executive Committee have depended on his interest, advice, and help. He has given recitals and lecture recitals in both America and Europe, and has maintained a studio in St. Louis since 1918. He represents, always with courtesy and understanding, the viewpoint of the private teacher.

Secretary: Wilfred C. Bain

Mr. Bain is a native of Quebec and was educated at Houghton College, Westminster Choir College, and New York University. He taught at Central College, Houghton College, was Director of the School of Music, North Texas State College, Denton, Texas; and is now Director of the School of Music at Indiana University. He is active in MENC. (Continued on Page 779)



WILFRED C. BAIN  
Secretary



RAYMOND KENDALL  
President



LEO C. MILLER  
Vice President



THEODORE M. FINNEY  
Editor

"MUSIC STUDY EXALTS LIFE"

ETUDE

WITH the Holiday season once more beckoning us to renewed enjoyment of the Christmas spirit, we may again fittingly turn our attention to that perennially fascinating subject, the history of carols and of caroling. Christmas will be *The Christmas Carol*, of course, the most familiar. The very word itself haunts the memory with a faint jingle—ring of bells across the powdery snow, and again evokes in the memory the refrain of the angelic choir singing one starry morning that loveliest song of them all, *Glory in Excelsis Deo*.

If we want to be strictly chronological we shall obviously have to give the *Angels' Song* priority, since it was the first Christian choral piece, and one who listened to that "ancient symphony" as Milton called them, soon became rustic, rude and simple men. Some of our later carols even use the phrase, "silly" shepherds, in referring to these unlearned men. At least, however, the shepherds were wise enough in their day and generation to recognize beauty when they came upon it, and if that is silliness, the world always needs it. The Angels' Song, however, did not become of much consequence, and for centuries has formed an integral part of the Christian Liturgy. Bach, of course, made a setting of the words of the angels, "Glory to God in the highest, and on earth peace, good will toward men," and Beethoven's sublime creative energies were expended on a setting of the same words. Both Bach and Beethoven composed settings in the bright, festive manner, and in both the *Mass in B-flat* and the *Mass Solemnis*, the Glories are masterpieces of concreting iridescence, flashing with energy. Since we can never hope to recapture the exact strains to which the angels sang their song those long centuries ago, every composer has a right to present us with what he considers to be the ideal setting of the words.

#### Joy the Keynote

Throughout the Middle Ages painters, sculptors, and musicians immortalized the Nativity in a series of stunning conceptions which have survived and still impress us today. Any one who has even casually strolled through the Metropolitan Museum of Art or the National Gallery knows what a tremendous proportion of the historic masterpieces in those museums depict the Madonna and Child. The typical keynote of these pictures is joy. And this is precisely the typical note of the carol. During the Middle Ages the carol was often a solo, and the singer, according to tradition, was the Christ Child; very often it was a joyous one, accompanied by dancing. Dances used the Italian equivalent of the word "carol" to mean a dancing choir, and pictures all the saints caroling in Paradise. Chaucer, in the gay tale of a Canterbury pilgrimage, still sing song by their orisons. Nicholas, a college student in Paris about whom sings the carol in Chaucer, the accompaniment of "his peynlery," a stringed instrument with a delightful twinkle, Chaucer gives the name of the carol *Angelus ad Virginem*, and the words quite naturally go on at charming length to relate the story of the Angel Gabriel's visit to Mary.

#### A Particular Favorite

Shakespeare's scene was the heyday of caroling. In his "Midsummer Night's Dream" Shakespeare adds up all the details of a gloomy time, and one of the details would be absence of hymn and carol. Caroling was such a popular sport that each season of the year, not only the Christmas season, had its own characteristic repertory of carols. In "As You Like It" Shakespeare gives the title of a caroling carol, which the two singers in the play are supposed to sing off key (delightful thought), with a "Hey, nonny, hoy nonno" refrain. A few years after Shakespeare's death caroling had so lost its Christmas connotation, and indeed its religious connotation, that certain zealous reformists in England and in New England tried to stamp out caroling entirely. The idea of dancing and caroling was repugnant to some of the Puritan worthies, although they were quite willing to acknowledge the propriety of religious dancing. Did not Psalms such as the 149th and 150th specifically call dancing as an act of worship, and did not King David dance a frenetic ballet before the Ark of God?

Carol singing came into its own again during the nineteenth century. In Dickens' "A Christmas Carol"

he pictures for us an urchin placing his frosted nose against the knob-hole of Ebenezer Scrooge's door, and putting out the first two lines of "God rest you merry, gentlemen, let nothing you dismay." He gets no further, however, in his valiant effort to spread Christmas cheer. Scrooge chases him away. The really popular carols of our day are not medieval carols, but rather carols of the eighteenth and nineteenth centuries. These carols are said of them all "wonderful." Both *Hark! the Herald Angels Sing*, some might choose *Silent Night, Holy Night*, for first place, or some other personal favorite, but *Hark! the Herald Angels Sing*, has undoubtedly received the greatest amount of official recognition.

The carols were written by Charles Wesley, and his first line has been considerably changed. How many today know that the first line was originally, "Hark, how all the welkin rings!" The word, *welkin*, is a dictionary word, and today rings few. The original words of the greater carols have been changed, some slightly, some considerably, in order to sing them with the greatest number of people. Charles Wesley and his more famous brother, John, were always interested in giving the common man a break, and both of them readily chopped up the hymns of other writers in order to make them sing. The original carol was a little too tough. Their hymn books are filled with adaptations from other authors. Charles Wesley owes a debt of gratitude to the dynamic Whitefield, who first replaced "his *welkin*" with our familiar, "Hark, the Herald Angels Sing."

Music for this carol was written by Felix Mendelssohn exactly a century after Charles Wesley wrote the words. Mendelssohn, we may safely assume, knew nothing of Wesley's carol, since the words were not in the German *Silvester-Missa*. However, Mendelssohn wrote the music as the second number in a festive chorus for men's voices with brass accompaniment. The words were in honor of Gutenberg, the inventor of printing. Mendelssohn himself conceded that his music was better than the original words, suitable for sacred words. He wrote: "There must be a national and merry subject found out, something to which the soldier-like and buxom motion of the piece has some relation, and the words must express something gay. Compare, if you will, Watts' words with the latter half of that Psalm, and see if you discover the kernel of thought which Watts has so facilely sheathed in poetry. Watts never allowed himself to be too literal when he sat down to the making of a poetical paraphrase. He always said that if you want the Psalms, you can have them literal, but you can have them poetically and sometimes the likeness between the two versions can be almost coincidental."

The music, according to the hymnals, was written by Handel. The music was (Continued on Page 774)

# Carols and Caroling

by Robert Stevenson

World. A popular show on Broadway just recently, has had the same wonderful title. The very reverend and decorous Dr. Isaac Watts, author of the words, might conceivably wonder at his latter day popularity! As a matter of fact, the amiable Watts, one of the finest writers of English hymns, never intended *Joy to the World*, the *Lord is Come*, for a Christmas song. He wrote the words as a paraphrase on an Old



CHRISTMAS CAROLERS OF THE FAMOUS ST. PETER'S CHOIR. St. Peter's maintains a choir school conducted under the English tradition. The School was founded in 1852. Mr. Howard Wells Gilbert, Mus. Doc., the Headmaster, is also Organist of the Church. George Washington was one of the many famous colonial attendants at this historic church.

ORGAN

"MUSIC STUDY EXALTS LIFE"



A CHRISTMAS PERFORMANCE OF HANDEL'S "MESSIAH" GIVEN BY THE HASTINGS COLLEGE FESTIVAL CHOIR AND ORCHESTRA. HASTINGS, NEBRASKA

Choral and festival performances have a long tradition on Hastings College campus. This performance was given in the auditorium which seats twenty-five hundred people. Over one thousand were unable to gain admission, some of whom drove three hundred and fifty miles to attend. All our soloists were products of the Hastings College Conservatory. They were Millard Carter, tenor; Marion Olson, soprano; Jeanne Marie Widgeren, contralto; and Doris Jacobson, bass. Dr. H. H. Hayes, Director of the Singing Department of Hastings College, and director of the Hastings Symphony, was Conductor. Hayes M. Fuhr, director of Hastings College Conservatory for many years, was Conductor.

## The Music Education Curriculum

### Some Observations and Reactions

#### Part Two

by William D. Revelli, *Mus. Doc.*

**I**N THE October issue of *ETUDE*, the writer presented some observations and reactions relevant to the music education curriculum as it now functions in our universities and colleges.

In the following discussion, which is concerned with the same subject, further consideration will be devoted to the course content of the present-day curriculum and suggestions will be made for its improvement.

It often has been said: "Our less talented and serious students are to be found in the Department of Music Education; our music education curriculum provides only meager opportunity for the study of music; its curriculum not only places great emphasis upon this phase of the student's musical background, but also we find many of our schools of music requiring graduate recitals of the music education major. This set certainly has done much to encourage 'music in music education.'

Another important change in the curriculum is the emphasis now placed upon the requirement of an academic minor; that is, the development of the program to hinder their progress, nor deter their development of musical and professional aims.

True, there are many in the minority. Nevertheless, they are representative of many who tend to prove that music educators can also be musicians. With each succeeding year the music education entrance requirements of our colleges have become more rigid, and the curriculum more elaborate. Whereas, the past few years have seen the introduction of the basic requirements and the time for their preparation has not seemed logical nor practical to all the student's matriculation at college before advising him of his deficiencies. If a plan such as mentioned were realized, a majority of our music education students would enter college more adequately prepared to meet the curriculum requirements, and thus would eliminate the major deficiencies now found among our freshman music students.

Such a plan not only would avoid many of the penalties of the present-day music education students, but also would do much to erase the discredit which such students eventually reflect upon our music education curriculum and public school music program.

If we will permit ourselves some serious study of the music education curriculum as it functions today, we will find that it does very well in its over-all demands; and if properly applied, should produce all-prepared graduates. Unfortunately, however, the fault lies not so much with the content of the program as with the failure of students to carry that program. If the requirements of the curriculum are faithfully followed, we will find a large number of its candidates automatically eliminated before they register, while others will fall long before they can wear a "cap and gown."

The problem facing us is simple: Either we must insist on our students meeting every requirement and without deficiencies, or we (Continued on Page 78)

### BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"

in its broad educational scope, rather than as the previously mentioned training of a musician.

In keeping with these other educational changes, we find necessity for the addition of many new courses, as well as considerable revision of those offered in the past. For example, requirements in theory, piano ensemble, major and minor instruments, music literature, theoretical, directed teaching, and academic courses have been and are continuing to be improved. Our music education curriculum designers have done well in providing their program with a solid base; and although its face has been "lifted," many wrinkles remain, and it is doubtful that they can be erased by the mere change of a page number in the college catalog, or additions to an already grossly overloaded curriculum.

It is at this very point that our music education curriculum is proving a failure in properly preparing its graduates for the years ahead. We have endeavored to augment the student's mind, without giving due consideration to his facilities for fulfilling such requirements. The weakness of the present curriculum lies not in its content and requirements, as in the inability of the students for whom it was designed to effectively carry out the program in the time limitations of four years. It would seem that in the development of the present program, little consideration and demands little or no consideration was given to the background of the candidates for whom the program was planned. Who are the future music educators of our schools? Where are they? What is their musical background? What are we doing to acquaint them with the requirements of our program, and what are they doing to prepare themselves to meet its demands? These and many more related and pertinent questions could be answered to the mutual advantage of student and college. If our school of music and secondary school music educators were more closely associated with developing their respective programs.

#### Better College Preparation Needed

At present, there is a definite lack of coordination and integration of the secondary school and university music education programs, and because of this situation our students are encountering many unnecessary difficulties.

Let us find the high school graduate entering the portals of the university school of music totally ignorant of the basic entrance requirements, and too frequently ill-prepared to meet them. Altogether too many students who are deficient in their preparation of various entrance requirements are forced to experience both "heartaches" and "headaches" because of the present lack of coordination of the high school and college music education programs.

A well integrated course of study for high school music students should include preparation in meeting college music entrance requirements, as do programs of English, history, mathematics, and science. Such programs at least inform the high school student of the basic requirements and give him time for his preparation. This may not seem logical nor practical to all the student's matriculation at college before advising him of his deficiencies. If a plan such as mentioned were realized, a majority of our music education students would enter college more adequately prepared to meet the curriculum requirements, and thus would eliminate the major deficiencies now found among our freshman music students.

Such a plan not only would avoid many of the penalties of the present-day music education students, but also would do much to erase the discredit which such students eventually reflect upon our music education curriculum and public school music program.

If we will permit ourselves some serious study of the music education curriculum as it functions today, we will find that it does very well in its over-all demands; and if properly applied, should produce all-prepared graduates. Unfortunately, however, the fault lies not so much with the content of the program as with the failure of students to carry that program. If the requirements of the curriculum are faithfully followed, we will find a large number of its candidates automatically eliminated before they register, while others will fall long before they can wear a "cap and gown."

The problem facing us is simple: Either we must insist on our students meeting every requirement and without deficiencies, or we (Continued on Page 78)

**I**N THE first article on the alto clarinet a brief résumé of its history was given and suggestions were made concerning reasons why it should not be subjected to destructive criticism simply because of the lack of knowledge concerning its proper use. It was indicated that the problems of playing the alto clarinet would be approached in this article by means of offering the differences involved between the basic procedures necessary in playing the soprano clarinet and in playing the alto clarinet.

In the first place, due to the fact that a larger air-column is involved in the production of sound on the alto clarinet, it will be found that somewhat more breath will be required to fill the tone of the instrument to the proper level. With this added quota of breath will come the necessity of a somewhat more pronounced breath support as well as the introduction of the tongue into the instrument.

In the second place, the mouthpiece and reed of the alto clarinet are larger than the mouthpiece and reed of the soprano clarinet, due to the proportions necessary to balance the larger air column of the instrument. Because of this difference in size, it will therefore be necessary to take a slightly larger mouthpiece of the soprano clarinet. This "bite" will be longer in duration, but not actually longer by length. It will be in direct proportion to the increase in size and should be not less than five-eighths of an inch. This will permit at least one-half inch of the reed to be taken into the mouth as "free-reed."

Thirdly, due to the longer "bite" and larger reed, the tongue will strike the reed at a slightly lower point by comparison. This will be about one-quarter inch, but again will be directly proportional to the increase in size of the reed and will place the tongue in contact with the vital focal point of the reed. The action of the tongue will be the same as is usually employed in articulation on the clarinet, with the exception of unorthodox methods which will be found almost impossible. It will be necessary to articulate in the tip and correct style of articulation in which tip-for (about one-quarter of the end) of the tongue will strike the tip (about one-quarter inch from the end) of the reed, and the tongue will strike the reed from underneath, or from straight below, and not from above the reed. The striking point of the tongue will be determined by the size of the tongue and its normal position in the mouth, which will vary with each individual, but the normal articulation will be found best in every case.

#### Playing Position

The angle of the alto clarinet mouthpiece in the mouth will be determined by the angled construction of the mouthpiece or neck, and the same angle as that used in the normal soprano clarinet embouchure should be adopted. It will be found however, that if the player is accustomed to an extreme angle of the clarinet with the body, whether it be acute or obtuse, the alto clarinet will necessarily have to be held at less an angle to the body in order to attain the same angle of the neck.

The reason for this convergence toward the norm of the extreme angles is occasioned by the fact that the alto clarinet is held with a neck-strap as well as with the thumb-rest, and these two means of support tend to strike a balance when holding the instrument which is usually held with the left hand when playing the soprano clarinet. It is quite wrong to hold either the alto or soprano clarinet on the side, as in playing the saxophone. These instruments must be held directly in front of the body.

The general embouchure formation should be a little more forward when playing either the alto or bass clarinet. This may be considered as a function of the angle of the neck of the instrument. This necessity is in the low E♭ key which should be on all alto and bass clarinets, not because of the fact that there are many low E♭s to play, but because the addition of this key in the construction of the clarinet permits an added resonance of B Natural, third line. Without the low E♭ key, the resonance of this pitch is very dull, and on both the alto and bass, such dullness is most pronounced.

To continue with our discussion of the differences of the alto clarinet, it will be found that a sixth variation

from the accustomed style of playing the soprano clarinet will be noted in the need for several adjustments in hand position. Essentially the hand position when playing the alto and bass clarinets

## The Alto Clarinet

### Part Two

by Professor William H. Stubbins

will be the same as on the soprano clarinet, except that larger keys may be manipulated. The covered tone-hole alto and bass clarinets have been found to be in the soprano range and the open tone-hole models are decidedly obsolete. For anyone to make an estimate of only the open tone-hole models, would be as erroneous as to estimate the facility of the soprano clarinet on an acquaintance with the soprano system. The covered tone-hole eliminate the stretches which would be a hindrance to facile technique on the older instruments and this may well be one of the reasons why many people are not really acquainted with the alto and bass clarinets and think them difficult to play.

Nevertheless, large keys must be manipulated, and this in itself is a slight difference when playing the alto and bass clarinets. The position and use of the left forearm, however, is a real difference between the soprano and the alto and bass clarinets.

It will be found that on the alto and bass clarinets a plateau key similar to that found on the oboe, is used for the forefinger of the left hand. The tone-hole covered by the action of this key is necessary for the harmonic register, and must be held in so order properly to tune B and F-C Ophalume to clarion register. Therefore, a small speaker aperture has been drilled in the finger plate which activates the pad that closes this tone-hole; this aperture is opened by a sliding motion of the forefinger when the harmonic register is desired. Such motion causes a small aperture which makes possible the use of the harmonic register without opening the entire tone-hole, and at the same time permits the use of the entire tone-hole when the aforementioned tones are played. When playing any note above C above the staff, the left forefinger must open only the small aperture, and not the entire tone-hole.

#### A Serious Defect

The aperture for this purpose must be in this first tone-hole key, or there will be literally no fingerings for any note above C on the instrument. In this connection it is interesting to note that one of the best known manufacturers of alto and bass clarinets in this country does not provide this necessity on the bass clarinet which it makes. This is a serious mechanical fault, and points with shame to the lassitude and lack of knowledge so prevalent in this field.

While speaking of mechanical necessities of the alto and bass clarinets it is well to mention one other matter of vital necessity which is the use of the thumb-strap on the instrument. This necessity is in the low E♭ key which should be on all alto and bass clarinets, not because of the fact that there are many low E♭s to play, but because the addition of this key in the construction of the clarinet permits an added resonance of B Natural, third line. Without the low E♭ key, the resonance of this pitch is very dull, and on both the alto and bass, such dullness is most pronounced.

To continue with our discussion of the differences of the alto clarinet, it will be found that a sixth variation

First and Second Concertos ..... Von Weber  
Concerto No. 10 (Particularly the Adagio) ..... Mozart  
Fantasie and Rondo (from the "Quintet for Clarinet and Strings") ..... Von Weber

First and Second Arabesques ..... Debussy  
Clair Matin ..... Jeanjean  
Deuxième Andantino ..... Jeanjean  
Arabesques ..... Jeanjean  
Romance ..... Gaußert

Impression ..... Dyck  
Sarabande et Thème Varié ..... Hahn  
Cantilene ..... Decruck  
Canzonetta ..... G. Pierre  
Mélodie ..... Cocquillard

Fantaisie Caprice ..... Lefebvre  
Presto Fantasy ..... Martyn  
Sonata, Opus 167 ..... Saint-Saëns

An interesting solo program, (Continued on Page 78)

**BAND and ORCHESTRA**  
Edited by William D. Revelli

"MUSIC STUDY EXALTS LIFE"



## Material for Harmonic Ear Training

Q. I am interested in ear training, particularly in the chordal progressions. I have someone to play them for me but the person kind of likes some money so could you suggest some material for this purpose? I never fail to read your helpful column in ETUDE.

W. R.

A. A simple harmonic material is suitable for your purpose, and I advise you first of all to get out your own harmony note books and have your pianist play the chords that you want. You can begin to study them. The pianist will of course have to play the chords slowly, you writing them on staff paper as well as you can and then comparing what you have put down with what you originally wrote. Easy hymn tunes are good for this purpose too, but if you want material which has been organized for this specific purpose, I suggest that you look up the two books entitled "Aural Harmony" written by Franklin W. Robinson some years ago. They are published by G. Schirmer but may be secured from the publishers of this magazine.

## We Stand Corrected!

Some time ago one of the questions that was sent to this department asked us to state the source of the theme song used on the "Lone Ranger" radio program. I replied that I had never happened to hear this program (I live in northern Michigan where we have many beautiful lakes) and that poor radio reception, not the Radio Editor of the Cleveland Plain Dealer had informed me it came from the third movement of the William Tell Overture. Soon after this answer appeared in ETUDE, I began to receive letters from various people, one of whom told me that the song comes from the fourth movement, not the third. To all of these people I extend my sincere thanks for the correction; but to the one person who merely scolded me for not listening to the program myself, I would like to say that it is very easy to criticize and it seems to be easier still for those who do not do all the work. To the other I say, "Thank you for reading my page, and thank you especially for your help in making it as perfect as possible."

K. G.

## A Teacher Needs Advice

Q. When I was a girl I studied piano at several places. At that time I taught school for two years and have married and am raising a family. So I am a mother and a teacher at the same age. I am looking as pupils the children of some of my friends, and I now have a class of twelve year olds as well as some younger ones. I have twice as many if I had the time.

I have had some piano work in harmonic theory in teaching I give each pupil the scale and key signature of the new piece when he begins to work on it. I also teach him the chords, and we transpose these into the different keys. After they learn the scales, keys, etc., then we usually beginning when they are in the fourth grade. Please tell me whether you approve of this method, and if there are any suggestions concerning materials, and also about such etc. In fact anything that you can do to help me be a better piano teacher will be greatly appreciated.

Mrs. V. C.

A. I do not ordinarily recommend specific materials because there now is

## Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.



Professor Emeritus  
Oberlin College  
Music Editor, Webster's New  
International Dictionary

so much good piano music available that it does not seem fair to single out some particular book or series of books and recommend them above all others. I would, however, suggest some reputable publishers such as the publishers of ETUDE asking them to send you a selection of their highest class piano material, Grades I to IV. Now examine and play through all the things they send you, taking careful notes on each one, purchasing the ones you like best and returning the others. In this way will gradually be able to improve the quality of your teaching material, and this will naturally result in more interest in the part of your pupils. I am greatly in favor of selecting the material for each individual student, and then giving each student books and pieces.

## Rhapsody in Blue

Q. Will you please tell me how to play the following passages from Gershwin's *Rhapsody in Blue*:

(a) The notes on the last page

Ex. 1



(b) The glissando brillante on

Page 28 (Harms edition).

—J. E. McD.



Ex. 2

—J. E. McD.

If this is too difficult, shorten the trill right hand, and the A-natural in the left hand, thus:

on the upper staff are to be played with the left hand, the first three beats and the third finger for each of the C-sharps. You will observe that the left-hand intervals are spaced quite evenly above the piano, there being four *glissando* notes to the first C-sharp, and five for each C-sharp thereafter. Although it is not necessary to keep this distribution absolutely exact, by approximating it fairly closely you will be more likely to bring the two hands out together rhythmically at the end of the measure.

## Waves of the Danube

Q. Would you tell me if there are words to *Waves of the Danube*, written by Ivanovici? This year it has been included in my repertoire, and recently I found it being sung in the motion picture "The Jolson Story." Some people tell me it is an old Jewish hymn, and others say it was "borrowed" from Ivanovici for use in the picture, with the words "Waves of the Danube" added to it. I know what to think. Is there any history associated with this piece that can pass on to me? Any information will be greatly appreciated.

A. The song you heard in the movie was based on *Waves of the Danube*. It is published as a popular song under the title *Anniversary Song* and can be obtained through the publishers of ETUDE. It is stated in the printed copy that it is by Al Jolson and Saul Chaplin, based on a theme by Ivanovici, and is from the Columbia picture "The Jolson Story." I assume, therefore, that the words are by Jolson and Chaplin, though this is not stated definitely. So far as I know, it had no original melody by Ivanovici, but he has words to an old Viennese waltz which at one time enjoyed considerable popularity. I know nothing of its being related to any Jewish hymn.

## Why Are There Four Staffs?

Q. 1. Why are the last two pages of Rachmaninoff's Prelude in C-sharp minor written on four staves instead of two? Why is it have been just as easy to have written it on one staff?

2. How do you measure 18 and 9 in *Clair de Lune*? I cannot find nine beats in those measures. A. P.

A. 1. It would, of course, be possible to write this music on two staves instead of four, but there would then be so many notes on each staff that the music would be more difficult to read. Another yet more serious objection is that the melodic line would not then be so clearly seen in distinction to the accompaniment chords.

2. 9-8, which is called compound-*Clair de Lune*, is often called compound-triple measure. This means that the measures consist of three beats which are divided into smaller parts, usually three: 1 2 3 4 5 6 7 8 9

Instead of feeling and counting nine distinct beats in each measure, the performer should feel three larger beats and divide each of them into smaller divisions, as if they were triplets.

But since seven measures of Measure 18 and each beat of Measure 19 are divided into two instead of three parts, that makes each eighth note actually worth one and a half beats instead of only one, and that is the reason you are finding fewer than nine beats in these measures. But when performing this piece, do not count nine beats to each measure; rather, count three large beats for each measure and divide each into two or three parts as may be necessary. You will find that this will give a much more fluid and musical flow to the entire composition.



Mr. Ju Chien-lee, actor famous for warrior parts, and Mickey Kwan, boy acrobat, members of the Chinese Cultural Theatre Troupe, take formidable poses in a scene representing a nocturnal duel.

## Music Means "Joy" in Chinese

The Chinese Cultural Theatre Group Affords an Opportunity for Americans to Learn of Cathay

by Bertha Ashton Gardner

Mr. Sung is chairman of the Chinese Music Research Institute, active in research on ancient music of his country, and in becoming a lost art. He also has mastered the difficult playing of the phoenix flute, so-called because its sweet tones are said to have caused the Phoenix Bird, legendary in Chinese symbolism, to dance in time with the notes of the flute.

It was a real pleasure to see the clever way in which Mr. Hahn Chen-han played the drum and bronze gongs, striking them at different times to indicate the time for the entire group. He used a small mallet to strike the wooden block, and its hollow sound brought forth a murmur of appreciation from American audiences. Mr. Hahn is also a violinist of note in Shanghai, where he will be a member of the municipal council upon his return home. Not only can he play both Chinese and western style violins, but he has made no fewer than five of the latter himself, imported from Europe for the purpose.

"*Sweetness*" speaks from the heart of one country to that of another with so great an appeal as native art," added Miss Tam. "The true expression of the life of the people can be seen in its painting, heard in its music, and enjoyed in its drama."

Whatever one's opinion of Chinese politics may be, one can appreciate and appreciate their music and drama when one understands the underlying significance of each. The visit of the Chinese Cultural Theatre Group in this country affords Americans an opportunity for learning more of this expression of Chinese art.

A national news magazine wrote of the New York performance: "The hit of the show, however, was the effect on the audience of the sound of some of the unusual musical instruments used, dating far back into the mists of legendary history in their origins."

Composed of eight musicians, the orchestra presented several concert numbers and solos. Though Americans failed to understand the music, the music is attested to the mark of the news magazine critic that "each of the instruments sounded like a dried pea dropped into a pot from a height!"

The most outstanding instruments were two archaic harps, considered ancient even in the time of Confucius, who lived some five hundred years before Christ. The seven-stringed *ching* and the four-stringed *er-hu* produced a most unusual harmony as they were plucked by two musicians who showed great control of wrists and fingers in producing the ringing tones which have been described as "melody in indescribably ethereal diminuendo." An understanding of nature, an appreciation of quiet, and a sense of calm were induced by listening to these ancient instruments.

## Descriptive Music Plus

Mr. Sung Yue-tuh, leader of the musicians, played a most amazing solo on the *pi-pa*, a guitar-like lute, which indicated the complete sounds of a battle which took place in the Third Century B.C. His nimble fingers depicted the massing of the troops, the march, the gallop, the drums, bugles, the chase, the storming of city walls, the amazement of the war-cries, the final charge, and the tragic suicide of Prince Hsiang Yu of Chu. Some of these sounds were indicated by the twanging strings of the instrument, others by running chords, and still others by the rapid tapping with incredible dexterity and speed, of the musician's fingers on the board of his instrument. The picture was so vivid that one who heard it will not soon forget its haunting effect.

Members of the Chinese Cultural Theatre Troupe orchestra play classical numbers for convalescent soldiers in ward of Letterman General Hospital, San Francisco. Left to right: Mr. Hahn Chen-han, er-hu (2 stringed violin); Dr. Chen-chu, low er-hu; Mr. Tsao Su-chen, sheng (mouth organ, one of the oldest wind instruments in the world); Mr. Sung Yue-tuh, pipa (lute); Mr. Sung Shih, shing, di (flute); Dr. Chu Ven-ye, yang-chin (caterpillar harp); Mr. Teo Chien-chuan, yuen (moon guitar).

Photos by Letterman General Hospital Photographic Laboratory



# Comeback—Words and Music

A Thrilling Conference with

*Jane Froman*

The Number One Musical Heroine of World War II

SECURED EXPRESSLY FOR ETUDE BY ROSE HEYLBUT

Biographical Note

WHEN lovely Jane Froman returned to the airwaves as star of "The Pause That Refreshes," over CBS, she took rank not only as the most talented and popular singer, but as one of the spunkiest personalities in the entertainment world. In February 1943, Miss Froman, at the height of her success, offered her services to the war-torn forces and boarded a Yankee Clipper to join a USO company. The plane crashed over Lisbon and Miss Froman sustained all but fatal injuries. Her right arm was hurt and her right leg so badly shattered that the doctors advised amputation. But Jane Froman thought differently. After two months of hospitalization abroad, she returned home and set about finding a doctor with as much faith as she had. In the four and a half years since her accident, she has undergone forty-five operations. At the present writing, she has exchanged a large leg brace for a small one and expects to walk normally within six months. During four out of five of those years of coming back, she has appeared professionally.

Born in St. Louis, Jane Froman grew up in a markedly musical home atmosphere. Her mother, an accomplished singer, was her first teacher and a present instructor of singing at St. Louis University. The first of a pair of aunts to sing in church choirs as a child, but entered the University of Missouri as a Journalism student. After earning her A.B., she entered the Cincinnati Conservatory where she read ETUDE, worked at piano and harmony, and studied singing under the late Dan Beddoe. Her first public appearance was with Fred Reiner and the Cincinnati Symphony, after which she sang on a local radio supply program on a local radio station. She recorded with the under Paul Whiteman's management and performed for country-wide appearances. She stepped into radio limelight when she was engaged for the Chesterfield Program on CBS. Since then, she has been known and loved in every corner of the land. The spirit and spunk of Jane Froman—the American singer who triumphed gloriously over disaster, have made her the Number One Musical Heroine of World War II.

A Test of Faith

"The past five years have been enlightening for me. Lying flat on my back, buried in something like a hundred pounds of casts, I learned things that had never occurred to me before. I learned faith. I learned not to feel sorry for myself. I learned that, without work, I should waste away. I learned that music—I just lay there, but I still had to do something with my mind. Then, one day, I just got to work. I worked desperately to sing; still, I hadn't sung in so long that I wondered whether I could. There was a popular song at that time, about 'a sleepy lagoon, a tropical moon'; the words had a good OO that I could open up on—and so I just did! And it felt wonderful. The people in the hospital thought I'd gone crazy—that the leg pains had worked up to my head—but that didn't matter. I could sing! Whatever else was wrong, I could sing. The bellow and the voice-box were sore and tired, but all that counted. Every day, I would sing, and I would work the 'U' out. I'm blue' feeling out of me. Pretty soon I got the most pressing urge to go back to work."

"In November of 1943, nine months after my accident, I went into a Broadway show. Everyone was lovely to me. I was wearing a thirty-five-pound cast, I couldn't walk, and I had to be picked up and carried in. For two hours, four times a day—we counted. But they built a slanted floor for us to stand on, and we were more or less able to sing. And the audience seemed to me just standing there. Since then, I've been working all the time (between operations, of course!) and I'm perfectly convinced that working, singing, doing things has brought me back. This conviction earned me a gratifying, if left-handed, compliment! In the spring of 1945, it occurred to me that, if I could work at all, I could go back to Europe and be of some possible help to the hospitalized G.I.'s. In three months, I traveled thirty thousand miles, visiting camps all over Europe and singing in my cast. And I seemed to like that. They said, 'Well, gosh—if a mere girl can do it, so can I!'

"Yes, singing helped to bring me back, and people have asked me just how. There are two answers. First, there was the sheerly spiritual lift of working at the job I love best. And, in second place, there was the physical lift of drawing



JANE FROMAN

a good breath; giving it good, healthy support; and opening up on good, free tone. The sheer physical rightness of good singing habits does something to the entire body.

No "Tricks" in Singing

"Fortunately for me, I was given a good vocal foundation, and in offering counsels to young singers, I stress that first and most. There are no 'tricks' to singing. It should be thought of as an entirely natural function, based on the natural, abdominal breath. The good singing breath begins in the abdominal muscles, and the vocalized tone sits upon it. Since my accident, I have necessarily had to do nearly all my vocal work sitting down—and it makes no difference what kind of chair you sit in, as long as it is good.

"Another important factor in good voice emission is ease. We have all seen singers who come out on the platform, settle themselves in the wing of the piano, and then begin to go through a series of wriggling gestures, straightening themselves up, placing themselves into position, getting themselves fixed. It looks highly professional—but it isn't! The moment you see a singer getting herself fixed, you may know that she isn't in good shape to start with. Good natural posture, good habits, good breath control, require no wriggling arts at the least. To sing well, one must be completely at ease. Being free, relaxed—at ease—should be a habit. Only then do breath and tone come without forcing."

"Whatever field of singing you hope to enter, put yourself through a thorough basic-training of classic literature. Many young singers seem not to realize that work in popular songs requires just as much musical background as work in Lieder. The classic songs have definite vocal values. The long line of the classic pieces, the pure for pure vowels in classic diction, the even scale, the careful dynamics, all these are equally valuable as a means of maintaining a classic repertoire, but of developing the voice. My professional work has always been in the more popular field. Yet my basic training was exactly what it would have been had I aimed at Carnegie Hall and the opera. Speaking from the purely vocal viewpoint, *Beyond the Beguine* must be sung exactly as you would sing an aria from *La Bohème* or *Dallas!* We often hear that a background in the classics is invaluable as a means of building musicianship and taste, and so it is. My point, however, is that this classical background is equally valuable as a means of building the voice."

"To touch briefly on this matter of building taste, I am grateful that my early studies gave me the experience of great music. Of course I love the ballads and the hit-tunes that make up the popular literature—they are gay, they are timely, they give you the lift of lightness that everybody wants. But we want other values, too, and I think it possible for great music to endure. I took up my singing, that day in the hospital bed, on the popular *lagoon* song; but once I found that I could sing when the emission of tone was no longer a novelty or a thrill, the song I found myself coming back to, over and over again was *Connais-tu le pays*, from *Mignon!*"

(Continued on Page 773)

## CONSOLATION

No. 6

This is the sixth in a series of tone pieces for piano by Liszt. The series appeared in 1850 when the composer was thirty-nine years old. He was very happy at the time because he was enamored of the Russian-Polish aristocrat, Princess Carolyne Sayn-Wittgenstein, whom he had met at Kiev and whom he expected to marry. At his death she inherited his belongings and all of his manuscripts. The accompaniment must be delicately subdued, like a distant harp, but the melody must always be played *legato*. Grade 7.

FRANZ LISZT

Allegretto sempre cantabile (♩=42)

*appassionato e molto accentato*

*Ped. simile*

*fz*

*ctesc.*

Measure 101: Treble clef, 2/4 time, key signature 4 sharps. Measures 102-103: Bass clef, 2/4 time, key signature 4 sharps. Measures 104-105: Treble clef, 2/4 time, key signature 4 sharps. Measures 106-107: Bass clef, 2/4 time, key signature 4 sharps. Measures 108-109: Treble clef, 2/4 time, key signature 4 sharps. Measures 110-111: Bass clef, 2/4 time, key signature 4 sharps. Measures 112-113: Treble clef, 2/4 time, key signature 4 sharps. Measures 114-115: Bass clef, 2/4 time, key signature 4 sharps.

A page of musical notation for piano, featuring six staves of music. The notation includes various dynamics like 'f', 'p', and 'ff', and performance instructions such as 'marc. il canto vibrato' and 'Pod. simile'. Fingerings are indicated above the top staff. The music consists of complex chords and rhythmic patterns typical of Liszt's style.

THEME FROM VIOLIN CONCERTO IN E MINOR  
*(2d MOVEMENT)*

(2nd MOVEMENT)

(2nd MOVEMENT)  
In playing this composition as adapted for piano, one must always have in mind that it was written originally for the violin and that it must have a fine *cantilena* quality. Mendelssohn's lovely lyric gift is manifested in this notable work. Grade 5.

FELIX MENDELSSOHN  
Arr. by Henry Levine

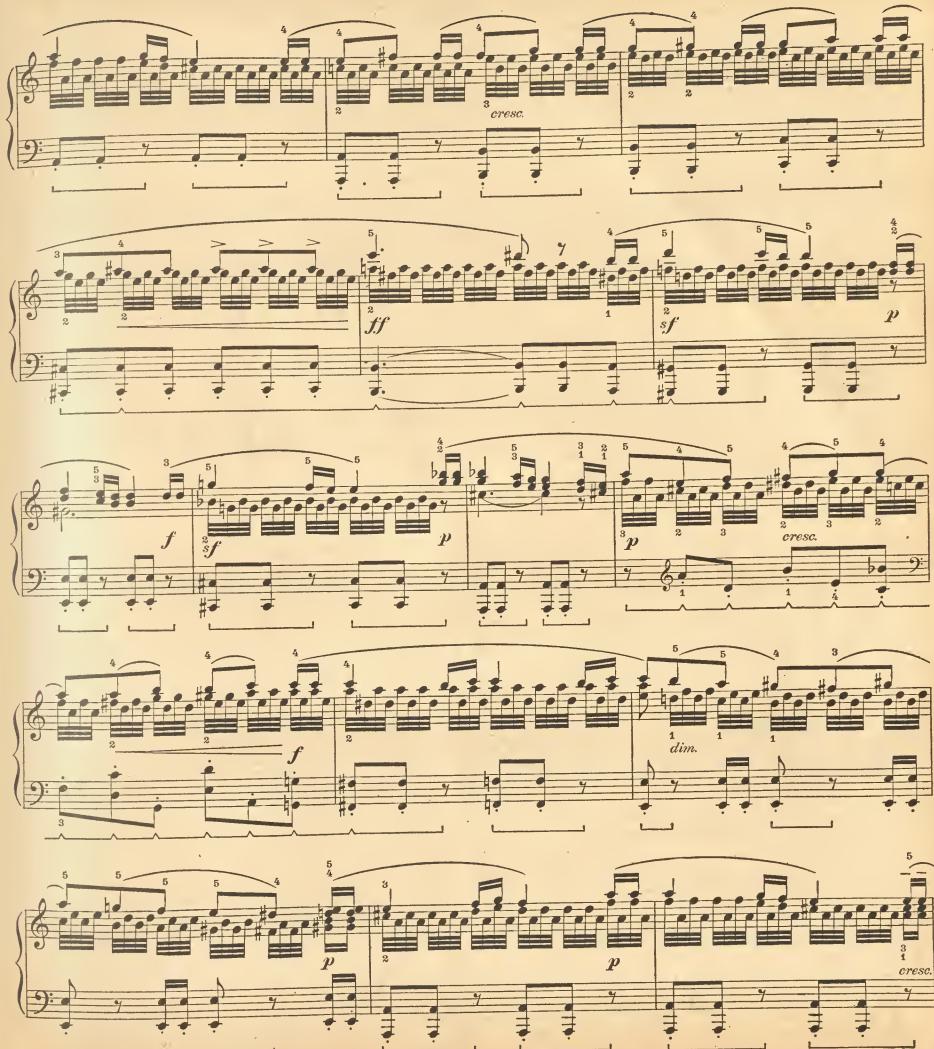
### Andante ( $\text{♩} = 96$ )

Sheet music for piano, page 10, measures 5-12. The music is in 6/8 time. The left hand plays sustained notes with dynamic *p* and *espressivo*. The right hand plays sixteenth-note patterns. Measure 5: Treble clef, 6/8 time, key signature of B major. Measure 6: Bass clef, 6/8 time, key signature of A major. Measure 7: Treble clef, 6/8 time, key signature of G major. Measure 8: Bass clef, 6/8 time, key signature of F# major. Measure 9: Treble clef, 6/8 time, key signature of E major. Measure 10: Bass clef, 6/8 time, key signature of D major. Measure 11: Treble clef, 6/8 time, key signature of C major. Measure 12: Bass clef, 6/8 time, key signature of B major.

Copyright 1947 by Theodore Presser Co.

British Copyright secured

•KTUDR



# DAINTY MISS

"Prim and pretty" is the best description of this lively and pleasing little composition. Look out for the *staccato* notes in the first section.

Grade 3½

EVERETT PENCE

Moderato (♩ = 108)

# MEMORIES OF VIENNA

Mr. Federer has written many compositions with the inimitable background of Vienna and in the Johann Strauss idiom. This is one of his best. The style of the composition changes with the second movement and takes on more of the character of a real Münchner waltz, which is sometimes more boisterous than jubilant. Grade 4.

RALPH FEDERER

Lively

Tempo di Valse Viennese

Dreamily

mf faster with spirit

octaves are optional

Dreamily-as at first hold back slightly smoothly and gracefully 1st

in time again

Lively

much slower

fff with animation

With vigor; lustily (in "Alpine yodeler" style)

fff always loud and boisterous

fff Ped. simile

no pedal

Copyright 1943 by Theodore Presser Co.

British Copyright secured

Sentimentally

p hold back in time again

increase

fade out pp p pp

Smooth and mellow

mp

hold back mf with a full, singing tone

slower in time again

increase hold back

(bells) D.S. al Fine

Whimsically in time again

mp pp slower p

DECEMBER 1948

## FOOTLIGHT FANCIES

Much of the charm of this work lies in its syncopation. Play the right hand in strict time until the rhythm of the syncopated melody is fixed in your mind; then play the left hand in strict time. Then put both hands together and practice them until the piece flows smoothly. Syncopation is not difficult; it merely requires practice. Grade 4.

WALTER O'DONNELL

Lively (♩ = 132)

Sheet music for 'Footlight Fancies' by Walter O'Donnell, featuring two staves of musical notation. The music is in common time and includes various performance markings such as 'Ped. simile', 'mf', and '(To Coda)'.

Sheet music for 'Gypsy Lament' by Francesco De Leone, featuring two staves of musical notation. The music is in common time and includes performance markings such as 'D.C. al φ CODA', 'poco rit.', and 'mf'.

## GYPSY LAMENT

*Gypsy Lament* suggests a zigeuner artist in a shaded dell. It must be played *rubato* with a romantic feeling. Study the marks of expression. Grade 3½.

FRANCESCO DE LEONE

Sheet music for 'Gypsy Lament' by Francesco De Leone, featuring three staves of musical notation. The music is in common time and includes performance markings such as 'Lento espressivo (♩ = 100)', 'sentito', 'stentando', 'mp', 'calando', 'allarg.', and 'rit. molto'.

The image shows a page from a piano duet score by Liszt. The top section consists of two staves for the right hand, with fingerings like 1-2-3-4-3-4, 2-1-3-4-3-1, and 3-3. The left hand has dynamic markings such as *p* ma, *cresc.*, *poco*, *a*, *ten.*, *scintendo*, *dolciss.*, *allarg.*, *decresc.*, *p* mo, and *cresc.*. The middle section starts with *animando* and includes *poco a poco*, *rit.*, *allarg.*, *rit. molto*, and *D.C. \**. The bottom section, labeled *TRIO*, features *Con amore*, *molto espress cantando*, *dolce*, *leggiero ma animando*, and *Duc ped.*. The final section concludes with *espressivo molto*, *rit.*, *leggiero mu animando*, and *D.C. al Fine*.

\*From here go back to the beginning and play to *Fine*; then play TRIO.

DREAM HOUSE

**DREAM HOUSE**  
This is a day of dream houses, and thousands of young people are dreaming of homes for the tomorrow, which we hope will not be too long in coming. The melodies are simple but charming. Grade 8.

HAROLD LOCKE

Moderato cantabile (♩ = 96)  
mp l.h.  
a tempo  
poco rit.  
Più mosso  
Fine  
a tempo  
poco rall.  
poco rit. e dim.  
D.C.  
p

Copyright 1948 by Theodore Presser Co.  
*DECEMBER 1948*

British Copyright secured

## SILENT NIGHT

FRANZ GRUBER  
Arr. by Clarence Kohlmann

**Molto moderato**

(Chime effect) *mf*

**SECOND**

**Andante pastorale**

measures 1-10: The score consists of six staves. The top staff uses a treble clef and a 6/8 time signature. The second staff uses a bass clef and a 4/4 time signature. The third staff uses a treble clef and a 4/4 time signature. The fourth staff uses a bass clef and a 4/4 time signature. The fifth staff uses a treble clef and a 4/4 time signature. The sixth staff uses a bass clef and a 4/4 time signature. Measure 1 starts with a sustained note followed by eighth-note pairs. Measures 2-3 show eighth-note pairs with grace notes. Measures 4-5 show eighth-note pairs with grace notes. Measures 6-7 show eighth-note pairs with grace notes. Measures 8-9 show eighth-note pairs with grace notes. Measure 10 concludes with eighth-note pairs.

## SILENT NIGHT

FRANZ GRUBER  
Arr. by Clarence Kohlmann

Sw. St. Flute & Salicional  
Gt. Dulciana  
Ped. Bourdon 16'

# YULETIDE ECHOES

(1) (10) 00 8400 000  
(2) (10) 00 5733 100

WILLIAM HODSON

Moderately slow

MANUALS (G.S.W.) *mp*

PEDAL (Gt.) *ft.*

Trem. full

Sw. voix celeste & Flute d'amour 4'

Trem off (G. 10) Sw. solo Flute 8

Gt. Sal. & Viol. S' (G. 5)

Fed. 5-1

Moderately fast

Full Gt.

Ped. 6-1 Increase ped.

Tranquilly

Sw. solo Flute (10)

Gt. mel. (10)

reduce Ped. 4-1

increase Sw.

Gt. m.f.

# CHRISTMAS BELLS

M. GREENWALD

Sheet music for 'Christmas Bells' by M. Greenwald. The music is divided into five staves:

- Staff 1:** Violin (Solo Flute) in G major, 10/8 time. Dynamics: (G) 10, Sw. solo Flute.
- Staff 2:** Violin (Full Sw.) in G major, 2/4 time. Dynamics: mf, (G) 7, f, rit., f, Full Gt., increase ped. Ped. 6-1.
- Staff 3:** Violin (Gt.) in G major, 2/4 time. Dynamics: f, mf.
- Staff 4:** Violin (Gt.) in G major, 2/4 time. Dynamics: f, rit., (G) 9, a tempo.
- Staff 5:** Bassoon (Sw. Gt.) in G major, 2/4 time. Dynamics: ff, poco maestoso, ff a tempo.

STUDI

# GO TELL IT ON THE MOUNTAIN

CHRISTMAS SPIRITUAL  
Arr. by James Elmo Dorsey

**CHRISTMAS SPIRITUAL**  
Arr. by James Elmo Dorsey

When I was a seek-er, I sought both night and day; And  
 2. He made me a watcher, up - on a cit - y wall;

tem. retard With movement

to help me, and He showed me the way, the way. Go tell it on the  
 a Christain, I am the least of all, of all

retard mp f

o-ver the hills and ev'-ry - where; Go tell it on the moun - tain that Je-sus Christ is

retard

<sup>12</sup> Slowly, with breadth ff

born. That Child is born to take us a-way from sin and harm!

9 8 9 8 9 8

Copyright 1945 by Theodore Presser Co.

766

768

## AVE MARIA

FRANZ SCHUBERT  
Arr. by Rob Roy Peery

Grade 2.

Lento (♩ = 72)

Copyright 1947 by Theodore Presser Co.  
DECEMBER 1948



Grade 21.  
Andante

## CHINESE SCENE

WILLIAM SCHER

The musical score consists of two staves. The top staff is for the piano, showing various chords and rhythmic patterns. The bottom staff is for the voice, with lyrics in parentheses. The score includes dynamic markings like *f*, *mp*, *p*, *pp*, and *sforzando*. Key changes and time signatures are indicated throughout. The vocal part includes several melodic lines with different dynamics and articulations.

## Great Russian Music of Yesterday

(Continued from Page 731)

recent enthusiasm for Tchaikovsky which has spread over the entire world.

"At the beginning of the century, Tchaikovsky was not nearly so popular as he is now—indeed, years—perhaps the most interesting in musical development—introduced the taste for novelty. Novelist counted for less than innovation. Those were the great days of Debussy, R. Strauss, Schoenberg, Stravinsky; and new works required less for depth of thought than for startling departure of form. With the "Sacré du Printemps," however, the fund of pure melody seemed exhausted. Still, the wish for novelty continued; and many composers who really had nothing new to say kept on trying to find a real subject instead. They hid behind the mask of what they called the world to think them. This was the era of artificial cleverness. But art demands more than cleverness; it requires sincerity of soul. We discovered this with the War. The suffering, the fear, the hopelessness of those years changed our habits of thought and action. The war itself was the real cleverness; we turned less to human heart and soul. Thus, the day of the musical masquerade ended abruptly—and Tchaikovsky, who knew the secret of pouring out his heart and soul, quite suddenly became an old Tchaikovsky never pretended to be clever; he wrote what he felt, and consequently the music was the greatness and the weakness of sincerity. Since the present trend in music is toward complete human and spiritual sincerity, Tchaikovsky is a better guide than the purely cerebral composers."

"To return to the development of Russian music, there may be a valuable lesson in the way this music reached out into the world. We find that Russian music became known in exact proportion to the abilities of the artists who interpreted it. The world became interested in Glazounoff's art. Naturally, my parents took me along. But when the great moment arrived and the waiter stood by us with the bill-of-fare, Glazounoff forgot his dinner. Turning to my father, he began: 'Ah, dear Nicholas, you remember that Russian singer who sang so well in the grand movement of the Brahms? Ah, how magnificent! For a long while the oboe section in Brahms held the two gentlemen and dimer had to wait.'

"All that belongs to a different day—a different world—and the memories are bitter-sweet. It is a privilege, however, to be able to look back upon such a period in the development of a Russian national school that made its way into the world through splendor, gifted composers working together in a true spirit of human brotherhood."

## Fealty for Fifty Years

ETUDE has continually received from subscribers young and old letters which are very stimulating to us. Here is one from a friend in Arkansas:

"I take this opportunity to pay tribute to ETUDE, a magazine greatly loved by my Mother. Over fifty years ago my Mother, Mrs. J. F. Rex, started taking ETUDE, and took it continuously through the years until her recent death."

"When my Mother rested, she usually took ETUDE to bed with her. She used to read ETUDE to her son when he went to the hospital. She took ETUDE. She has found it an inspiration for her teaching. I have found it an inspiration in the home, and it doesn't seem natural to me for a piano to be without an ETUDE on it."

"My Mother taught music in five states. She was always a student as well as a teacher, having studied in four states. ETUDE followed my Mother to twenty addresses in eight states."

"Mrs. A. C. Krueger."

T

TRUE musical capacity and beautiful styling are the things you want most in a piano. Acrosonic pianos make life richer, and enhance the charm of homes, for thousands of justly proud owners. They are famous for quality in the small piano field. Seven models, in traditional and modern designs, in rare and attractive woods, are available.

THE BALDWIN PIANO COMPANY, CINCINNATI, OHIO  
BALDWIN, ACROSONIC, HAMILTON AND HOWARD PIANOS • THE BALDWIN ELECTRONIC ORGAN



THE EXQUISITE  
*Acrosonic*  
BY BALDWIN

Mail today for free copy of the new Acrosonic Brochure in which latest models are described and illustrated.

The Baldwin Piano Co.  
Cincinnati 2, Ohio  
Please send me postpaid, the latest Acrosonic Brochure.

Name.....  
Street and No.....  
City and State.....

## INSTRUMENTAL

20¢  
A COPY

### FIRST ROUNDS FOR ALL INSTRUMENTS

FOR ANY AND ALL COMBINATIONS OF  
WIND AND STRING INSTRUMENTS

Compiled & edited by Harry A. Feldman  
For Beginning Instrumental Classes  
(Grade 1)

20 rounds written in the set—some very familiar, some less familiar, some entirely original. For drill Transposition! Rhythms! Solos! Ensemble Studies!

Published for the Following Instruments  
(4 rounds each in 3 keys—F, Eb, G  
and Eb Major)—20¢ a copy.  
Flute, Oboe, Clarinet, Eb, Soprano, Bassoon,  
Trumpet, or Horn, etc., in Eb, Horn  
in F, Trombone, Baritone (Euphonium),  
Tuba, Violin, Viola, Cello, String Bass.  
For Private or Class Instruction  
A new and exciting field for beginners  
—piano ensemble

### FIRST ROUNDS FOR PIANO

By Robert Burrows  
Nos. 3893—2 Players 3897—3 & 4 Players  
Send for complete Century Instrumental Catalogue in which sample pages of the rounds are included.



### MUSIC READINESS PROGRAM

By Sister M. Xavier, O.S.F., M.M.

The MUSIC READINESS PROGRAM transforms music into a game of fun, making teaching into pleasure for the teacher and efforts happiness to the child while he is acquiring the skills needed for playing and reading music.

- My Music Picture Book..... .75
- My Music Book ..... .75
- My Music Box ..... .75
- My Music Note ..... .75
- Music and Guide Book ..... 1.00

Postage extra

Published BY THE SERAPHIC PRESS  
1501 So. Loyton Blvd., Milwaukee 4, Wis.

### A Practical Book on Mastering HIGH TONES!



You'll be thrilled at the ease and beauty of high tones once you learn the correct rules set forth by this international teacher. Mr. Freenemel's book is a real find for everyone who likes to sing. It is written easy to follow, high tones with wonderful new confidence. Send today for your copy of "How to Sing Them" by Fredric Freenemel.

**GREENFIELD VOICE INSTITUTE**  
Dept. E-12, Shirley Hall, 112 West 57th St.,  
New York 19, New York

## Singing Means Production.

(Continued from Page 737)

to make it result in beautiful tone! How? Here again the answer is not just a short burst, but placement! By placing the breath correctly, one can see that this commonly-used term, *support*, is really a false expression! It is, obviously, a translation of the Italian *appoggio*. But that in itself is not a natural term in vocal care. Like the terms 'open' and 'closed' tone, it is at best a descriptive approximation of what does not really exist! This placement—the Italian *impostazione*—is the sole means of giving life to the vocalized breath. It means the *exploration*, by the vocalized tones, of various chambers of resonance. The student must feel that as though they were the sounding-boards of a violin, and come out as sounding, resonant, and resonated tone. And that is what gives tone its carrying power! It is the life-blood of singing and needs even more care for soft tone than for loud tone!

### Natural Breathing

"As to the breath itself, I think it is ninety per cent a natural thing! Certainly, some help can be given to the student who has difficulty in breathing, but the first part, much, the breath is natural, spontaneous, like natural breathing. In one sense, though, the best teacher is—Nature! Coming back to what I said concerning a clear mental understanding of the vocal act, we have only to see what Nature has done in the construction of our throats. Find out where Nature has placed the voice-box—deep in the throat—and keep it there! Find out where Nature has made the vocal folds—so that the breath to pass—exactly in the middle of the small space between the vocal cords—and let it pass there! Find out how Nature has prepared resonance chambers, and use them! That is production."

## My First Day at the Conservatoire de Paris

(Continued from Page 735)

Frederick we still see in story books. All this did not prevent him from possessing a devastating sense of humor which he was not averse to using even against himself. However, this time he thoroughly puzzled me. He had a flat cap, coat, belt, and shoes, and when I had located all his quirks and said, "Well, the guillotine didn't do such a thorough job today after all," upon which Mother and I went into peals of laughter and the day was saved.

It took three days of waiting before the round came—three days of finger-wringing and heart-fluttering. At last the official-looking document arrived. One Benoist, André, was accorded the honor of becoming a student of the Conservatoire National de Musique et de Danse. He was a young man of slender build, blue eyes, and a gentle smile. He spoke French—*l'obligé, l'égalité, l'amitié*. To say that we were elated would be an understatement. But my father remarked that, being in my first year, it might be wise to wait until I saw what the customs were in class. I waited a week, and the time to show off had come. The day when classes opened, and, with a black moroccan leather attaché case filled with sheet music under my arm, I started, accompanied by the ever-ready Sandman, to the school. High Tones and How to Sing Them" by Fredric Freenemel and How to Sing Tones" by Fredric Freenemel.

**GREENFIELD VOICE INSTITUTE**  
Dept. E-12, Shirley Hall, 112 West 57th St.,  
New York 19, New York

High Tones and How to Sing Them" is a real find for everyone who likes to sing. It is written easy to follow, high tones with wonderful new confidence. Send today for your copy of "How to Sing Them" by Fredric Freenemel and How to Sing Tones" by Fredric Freenemel.

(Continued on Page 762)

## PIANO

20¢  
a copy

### NEW EASY SOLOS

#### FIRST GRADE

3852	Bathing Girl	G Hopkins
3853	Boomerang	G Giovannini
3854	Come On Kids	G Kraft
3855	Hoppy Little Guy	G Hopkins
3856	Hot Dog	G Hopkins
3857	Ice Cream Man, The	G Hopkins
3858	I'm a Dreamer	G Hopkins
3859	It's a Dog's Life	G Hopkins
3860	Little Books on the Side	G Foides
3861	Little Duck	G Hopkins
3862	Minuet in G	G Hopkins
3863	My Little Dog	G Hopkins
3864	Little Books on the Side	G Foides
3865	My Little Duck	G Hopkins
3866	My Little Dog	G Hopkins
3867	My Little Duck	G Hopkins

#### SECOND GRADE TRANSCRIPTIONS

3825	American Patrol	G. C. Malotte-Ambry
3826	Bluebird, The	G. C. Malotte-Ambry
3827	Impromtu Opus 142 No. 3	G. C. Malotte-Ambry
3828	Organ Grinder, The	G. C. Malotte-Ambry
3829	Organ Grinder, The	G. C. Malotte-Ambry
3830	On the Open Road	G. C. Malotte-Ambry
3831	Ring Ding Dong	G. C. Malotte-Ambry
3832	Shoo Fly	G. C. Malotte-Ambry
3833	Strutting	G. C. Malotte-Ambry
3834	Taking a Walk	G. C. Malotte-Ambry
3835	Twinkle, Twinkle, Little Star	G. C. Malotte-Ambry

Teachers say our new graded and classified catalogue is an invaluable aid in the selection of material. Send for your copy today. It is free.



### SUCCESSFUL SINGING

by JULIA STACY GOULD

Everyone who has taught me has emulated this book in the extension work of Brown University, Boston. It is a valuable addition to any collection of exercises to overcome difficulties which many students experience in learning to sing. It is a guide to those who are interested in the study of singing and to those who are interested in the art of singing. Julia Stacy Gould is a singer, artistically and professionally, and she has written this book with great skill and knowledge.

Order from your dealer, or from  
**ALEXANDER PUBLICATIONS, INC.**  
44 Congress Street, Providence 2, Rhode Island

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.

Postage extra

Published BY THE SERAPHIC PRESS

1501 So. Loyton Blvd., Milwaukee 4, Wis.





## Comeback—Words and Music

(Continued from Page 746)

"I spoke a while back about opening up tone. Once the tone sits safely on top of a good supporting breath, its next need is for proper resonance. This is best achieved by sending the tone through the chambers of resonance on a pure vowel sound. Many singers have 'favorite' vowels; some find that EEE gives them better freedom in opening up resonance, some prefer OH, and so on. I have an exercise that was taught me by Dan Beedon, at the Cincinnati Conservatory,

and I like it because it takes in all the vowels. The musical pattern of this exercise is the simple scale. Using one breath for each degree of the scale, sing the syllables HUNG-YEE-OO-OH-AH. Then another breath, and the next step of the scale, on the same five syllables, and so on, through your entire vocal range. Sing each tone very softly and entirely diaphragmatically, as you feel yourself 'opening up.' You will observe that the final OO-OH-AH of this little drill are perfectly normal vowel sounds. Preceded by the HUNG-YEE, however, it is this carrying power of the vowel that makes the result. My 'Hung-yee' drill did me worlds of good when I was getting back into vocal form.

"I have another vocal hint to offer which isn't really a vocal matter at all!

You might call it a health hint, or a beauty hint, depending on your point of view. I have found that I sing better when I am not too thin. I realize perfectly that the thinner I am, the less in favor of singing pounds off. The singer, I must admit, also realizes that she is dealing in body-weight, exactly as the pianist or violinist is doing. And to win endurance, a certain amount of actual body weight must be there. I have always been slim—the slim, in fact, big problem was to put on weight, not to lose weight. I used to be around one hundred and three pounds, and while I never had any distinctly vocal problems, I did find that I had less endurance than I could have wished. Well, during these past years of illness, my doctors took building me up. When I left the hospital,

I weighed one hundred and forty-eight pounds! Looking in the mirror I was horrified. But then I noticed an odd thing. Despite having been ill, I had more endurance in singing than I had ever had before! At present, I weigh one hundred and twenty-eight pounds (no, I have not dieted), and the extra pounds disappeared, naturally, in proportion to my life becoming normal) and I can sing better and sing better than when I was at one hundred and three pounds. Certainly, I am not advocating excessive stoutness! That is as unwholesome as it is unbeautiful! I do advocate, however, sufficient body weight to reinforce the body for endurance.

"Regarding a singer's vocal proficiency, I suggest keeping in touch with choir work. There is that about ensemble singing—particularly the ensemble sing-

ing of inspired music—that helps the voice, the spirit, the tone sing. I began in a choir and I shall end there! For every singer that comes a time when he has regular engagements are no longer advisable. Then comes the great question: What next? For myself, it will be the choir. I have sung in my Father's house there are many mansions about two thousand times, and will sing better and sing better than when I was at one hundred and three pounds. Certainly, I am not advocating excessive stoutness! That is as unwholesome as it is unbeautiful! I do advocate, however, sufficient body weight to reinforce the body for endurance.

—F. M. R., Phoenixville, Pa.

### Band Questions Answered by Dr. William D. Revelli

#### Organizing a Band

Q. I am attempting to organize a Community Band. Can you help me with the following problems?

- What beginners' methods are best for our use?
- Are text books available that would prove helpful in this project?
- How often should we rehearse, and how much do you recommend we hold each rehearsal?
- What make of clarinet reeds do you recommend?

R. V. Moerck, California.

A. 1. There are several excellent band methods available for your purpose. Some of the more successful methods are as follows: "World of Music," "Easy Steps to Band Playing," "S.Y.B. Method." These methods may be procured through the publishers of the books. 2. There are several popular and successful methods which would prove useful to your group. I suggest that you look over all the methods available and select the one that is most adaptable to your particular needs and situation.

2. (a) "Band Betterment" by Edwin Frank Goldman; (b) "Getting Results With School Bands," by Prescott and Childs; (c) "Success in Teaching," by Righter.

3. I suggest that you hold daily rehearsals and that they be limited to one hour; particularly if you do much full ensemble playing. Innaive embouchures can not stand long rehearsals, since they tire quickly and must be given frequent rests.

4. I prefer the Van Doren, Martin, and Saccone clarinet reeds, No. 2 1/2, for the beginner.

#### Teeth and the Mouthpiece

Q. We have been questioning recently whether or not the upper teeth should touch the mouthpiece in playing the clarinet and saxophone. A good soprophony teacher told us that the old method of touching the teeth to the mouthpiece was the old method. Some clarinet methods suggest that the teeth touch the mouthpiece, others say no. Does it really make much difference?

C. L. W., Enterprise, Kansas.

A. I am quite surprised to learn that some methods and players still recommend that the upper teeth should not touch the mouthpiece. I believe that the accepted modern method of embouchure on clarinet and saxophone. The older methods recommend the double lip embouchure. (This is the system which teaches both lower and upper lips to be drawn over the teeth.) However, this method is obsolete and rarely taught today. Naturally, the system which produces the best results is the most de-

sirable. The modern method of placing the upper teeth on the mouthpiece, with the lower lip placed slightly over the lower teeth, is the accepted and most successful embouchure for clarinet and saxophone.

#### Concerning the Bassoon

Q. I am interested in information relative to bassoons. Will you please tell me in how many systems the bassoon is made; also, which system is most widely used?

F. M. R., Phoenixville, Pa.

A. The two most common and at present only bassoon systems in use are the French system and the Heckel system. The French system is not used very extensively by modern bassoonists. It is a slightly smaller bore instrument and its fingering is somewhat more complicated than the Heckel. Practically all professional bassoonists prefer and play the Heckel system bassoon.

### Music Teachers National Association

(Continued from Page 738)

NATS, NASM, Phi Mu Alpha, and has been MTNA Secretary since 1944.

Treasurer: Oscar W. Dorn.

Mr. Dorn is Director of the Pittsburgh University of Pittsburgh, Pittsburgh Municipal Institute, and Carnegie Institute of Technology. His career has been made in the Pittsburgh Public Schools, where he is now Supervisor of Instrumental Music.

Oscar is so well known that who have worked with him know him well. He is the first name he has except by his first name. He was Assistant Treasurer of MTNA from 1924 to 1930, Treasurer from 1930 to 1942. In 1942 he tried to retire and succeeded to the extent that he exchanged titles with Mr. Kendall, who had been appointed President of MTNA in 1942. When Kendall was elected President in 1947 the Executive Committee insisted that Oscar again take over the work of the Treasurer's office. So from 1924 until at least 1948, he has been involved in MTNA finances!

Editor: Theodore M. Flinney.

The familiar green volumes have had four editors since the series began with the book covering the 1908 Oberlin Meeting. First was Waldo S. Pratt, who as President, Treasurer, and Editor did the work from 1906 until 1915. The 1916 book was edited by Charles E. Boyd. Beginning with 1917 and extending through 1938, volumes were edited by Karl W. Gehrkens. As the editor to Pratt, Boyd, and Gehrkens, the present editor would rather preserve a humble silence.

These, then, are the people whose duties, outlined by a Committee Report which may be seen in the 1935 Volume, involve the responsibility for keeping the work of MTNA running.

It would be a mistake to think that these officers do their work alone. The other members of the Executive Committee, the chairmen and members of the standing and special committees, the Senate of Past Presidents, all make their contributions. Most of all, each individual member who is a member because of his interest in the work of MTNA is an important element in keeping his organization functioning.

## Associated Music Publishers, Inc.

announces with pride  
the publication of

### The First Four Centuries Of Music For Organ

by John Klein

with foreword by E. Power Biggs

FOR the first time in one edition this work makes available a complete chronological survey from 1350 to 1750 of the progression of art music from vocal to keyboard polyphony.

Representative compositions of 71 composers from Dunstable to Bach, 71 chapters of analytical text, a chronological diagram showing teacher-pupil relationship, organ specifications of historical significance, reproductions of original notations and manuscripts, photographs of famous organ cases and early keyboards—all these are outstanding features of this anthology.

For students and teachers, for amateurs and scholars, John Klein's FIRST FOUR CENTURIES OF MUSIC FOR ORGAN is an invaluable addition to musical literature.

In two handsome cloth-bound volumes—\$20.00

Send for the descriptive brochure



**Associated Music  
Publishers, Inc.**

25 W. 45th Street, New York 19, N. Y.

*Nothing succeeds like success*

Why TRAINED MUSICIANS Command a Better Income

### University Extension Conservatory

1903 — THE WORLD'S LARGEST HOME STUDY CONSERVATORY OF MUSIC — 1948



Extension Courses by noted teachers, leading to Diplomas, and Degree of Bachelor of Music.

You can prepare yourself for a better position by studying at your convenience by the Extension Method.

#### WHAT PROGRESS ARE YOU MAKING?

#### EQUIP YOURSELF FOR A BETTER POSITION

Your musical knowledge—your position income today—are the result of the training you have given your natural ability. Additional training will open up new fields, new opportunities, greater income and higher standing in the musical world.

This valuable training, through our Extension Courses, may be taken at home with no interference with your regular work just by devoting to self-study the many minutes each day that ordinarily go to waste. The progressive musician, as busy as he may be, realizes the value of such study and finds the time for it. Well paid positions are available to those who are ready for them.

YOU can do it too! It's up to YOU!

#### A DIPLOMA IS YOUR KEY TO SUCCESS!

**UNIVERSITY EXTENSION CONSERVATORY**  
28 EAST JACKSON BLVD. (DEPT. A-653) CHICAGO 15, ILL.

"MUSIC STUDY EXALTS LIFE"

**Now Available**

# A NEW SERIES for YOUNG PIANISTS

## FOR THE FIRST YEAR IN MUSIC

(Big Notes)

### Popular Song Classics For Piano Solo

AMAPOLA	TOYMAKER'S DREAM	LOVE'S OWN SWEET SONG
ANDALUCIA	PLAY, FIDDLE, PLAY	FRASQUITA SERENADE
MALAGUEÑA	EL RANCHO GRANDE	IN THE LITTLE RED SCHOOL-HOUSE
GLOW-WORM	PARADE OF THE WOODEN SOLDIERS	IDA
DOWN SOUTH	POINCIANA	SONG OF THE ISLANDS

Price: \$3.50 each

EDWARD B. MARKS MUSIC CORPORATION • RCA BUILDING • RADIO CITY • NEW YORK

## Gems From GILBERT AND SULLIVAN

Arranged for piano  
By FRANZ MITTLER



We quote the following from a recent letter from Dr. Guy Maier:

"I'm really thrilled with your latest Gilbert and Sullivan issue . . . it will sell like hotcakes, I'm sure! There has never been such a perfect collection of G. & S. excerpts for intermediate piano students . . . I'm recommending it right now in classes in several cities. Congratulations!"



Here are to be found excerpts from such favorite operettas as: *The Mikado*, H.M.S. *Pinafore*, *The Gondoliers*, *Ruddigore*, *Iolanthe*, *Patience*, *The Pirates of Penzance*, and *Trial by Jury*. These delightful arrangements are certain to satisfy the G. & S. "fans" . . . and they're very playable, too.

Price, 75¢

**THEODORE PRESSER CO.**  
1712 CHESTNUT STREET  
PHILADELPHIA 1, PA.

## The Musical Christmas of Yesteryear

(Continued from Page 727)

the exact date is unknown. In New York these early colonies soon established the Christmas music of the Church of England. Festive carols held sway, but in 1756 William Tucker, at one time vicar-choral of Bristol Cathedral, in England, led the Choristers of St. Paul's Church, probably the best of the kind, up to that time in the New World. Trinity Church soon followed with elaborate services including selections from Handel's "Messiah," at the Christmas services. Christmas was a festive season during

the Revolutions, when the soldiers sang

and singing choruses led by their officers.

Billing's Chester was one of their favorites

and the New England troops often

ventured their fervor on his vigorous words:

"Let tyrants shake their iron rod,  
And slavery clank her galling chains;

We'll tell them not, we'll trust in God;

New England's God forever reigns."

While New England did not believe in a particular celebration of Christmas, there were occasional musical observations of the day, and one or two notable events are associated with it. In Old St. Michael's Church, in Marblehead, Mass-

sachusetts, they introduced chanting (possibly the first in New England) on Christmas Eve, a custom of this church which in a letter dated December 24, 1787: "As tomorrow is Christmas we intend to introduce chanting into our church"; and a week later he writes: "It was done before a very crowded audience of Churchmen and Dissenters, and to general acceptance"; and he adds that he believes his to be, "almost the only church on the continent in which this is done."

In 1815 an important musical event took place on Christmas Eve in Boston. The Treaty of Peace with Great Britain, after the Revolutionary War, had been signed at Ghent on December 23, 1814, and Boston had celebrated this with a great choral jubilee two months later. So successful was this festival that it was determined to attempt something permanent on the same lines. As a result, the Handel and Haydn Society was organized and gave its first concert on Christmas Eve, 1816. This was the beginning of what was much excitement about the event. Two days before the Columbian Centinel printed a long editorial on the subject. The concert was in three parts, consisting of three compositions from the compositions of Handel and Haydn, and began at 8 o'clock, picked up at 10 o'clock each, about seven pieces, when tickets received a fifth gratis, while those buying six received two extra ones free.

The chorus consisted of ninety gentlemen and ten ladies, while an organ was used for some of the accompaniments.

There was also an orchestra of ten mem-

bers. This orchestra was the first sym-

phonic, the first orchestra in American history, for it must be remembered that the Moravian orchestra performed the accompaniments of only sacred services, while this Boston orchestra often played symphonies by Adelbert Gyrowetz, and even an overture symphony by Haydn.

This was after the start of the Columbian Centinel regarding the concert as

"We have not language to do justice to the feelings experienced in attending to the imitable execution of a most judicious selection of pieces from the Fathers of Sacred Song. We can say that the performance was unequalled in the estimation of their superiority to any ever given in this town. Some of the parts exceeded the whole auditory, and notwithstanding the sanctity of the place and day,

Little is known regarding the musical instruments in the early days, but there is an account of a band of musicians in a church at Bethlehem, Pa., on Christmas Day, 1743. The instruments used included the violin, the viola da braccio, the viola da gamba, flutes, and French horns. One of the earliest references to trombones comes from the same town, when in 1764 some of them were brought from Europe. Some years later, in 1774, writing to her parents, describes the Moravian Christmas:

"We began with music. There were four violins, two flutes, and two horns, with the organ; which altogether sounded delightfully. The children sang one German and eight English verses . . . Many of the neighboring inhabitants came to visit us . . . We entertained them with music."

"MUSIC STUDY EXALTS LIFE"

ETUDE

Christmas has many rich associations in the life of America since it became a nation. We can claim that all of its familiar carols are practically all customs in observance of the day came from other lands. We look back to early colonial days, we may often wonder why the early prejudices and dislikes of Christmas music and its celebration were tolerated by people who came to America to escape religious persecution in other lands.

## Theodore Presser

(Continued from Page 728)

started to build a village later known as Presser Park, with the idea of providing superior suburban homes for his employees. He purchased a large tract of ground on the outskirts of Philadelphia and erected two-story, six-room houses, with a large parlor, a dining room, a kitchen, a central heating plant. The homes were modern and were rented at a price almost one-half of customary rentals. For economic and social reasons such projects are rarely successful, largely because of the heterogeneous demands of the employee groups, and the impossibility of finding a suitable house without mounting costs. The taxes of the residents and the surrounding property holders began to soar immediately, and that raised the living costs of the residents of Presser Park. After two years, and the expenditure of nearly a million dollars, Mr. Presser was forced to sell his property. He had worked so hard that he slept in a room that had been occupied by Liszt Rubinstein, Verdi, Gounod, Massenet, and most of the great Russian, English, French, American, German, and Italian composers, as well as many foremost statesmen and writers. Mr. Presser was delighted with this experience. He said, "I had always worked so hard that I had come to feel there was something iniquitous in having a good time. From Lombard I learned that it was a good thing to have fun in life." Lombard was a visitor at Mr. Presser's home and at mine, also. Although he had a most profound and serious side to him, when he was a host or a guest he inspired uncontrollable laughter and merriment. Mr. Presser used to say, "Lombard was my mentor in finding fun in life."

At least once showed he a large stone wall covered with wisteria, saying that it was the most valuable thing he possessed because "Musolin built it with his own hands. He had a laugh and a smile, and when he left he turned brown." *Tempora mutantur, et omnia detersorunt!*

Theodore Presser continually referred to the example of Lombard as an instance of the endless opportunities which awaited all who live in America and who are wise enough to take advantage of them. During the first year of Lombard's residence here he Americanized himself, strayed in clouded Europe. His multi-lingual and historic gifts made him an ideal secret agent for his adopted country. After Lombard's death Kaiser Wilhelm, once a guest at Lombard's home, tried to purchase "Chateau Trevano" and transferred his tree-shopping activities from Holland to the beauties of Lake Lugano.

(This biography will be continued in the next issue and will give full particulars about Theodore Presser's first steps in philanthropy.)

## WILL YOU HELP?

"I'd love to have all my pupils become Ende enthusiasts, as I am!"

This quotation comes from a subscriber in Ohio. If our zealous teacher readers all had the same objective, the dreams of the Ende would be doubled in a year, and would enable us to put more and more value in each issue and give still greater impetus to American musical progress.

Will you help?

## PETERS EDITION MUSIC CALENDAR

— 1949 —

Valuable for teacher, student, and music lover in general

ARTISTIC REPRODUCTIONS of paintings and drawings of Johann Christian Bach, Couperin, Frescobaldi, Gluck, Haydn, Lassus, Palestina, Purcell, Domenico Scarlatti, Schein, Schuetz, Sweelinck, and Tchaikovsky, including little-known water pictures of Bach, Beethoven, and Schubert, and an authentic reproduction of the only daguerreotype ever taken of Chopin. Also, individuals and groups of musicians with ancient instruments of various countries, as illustrated through the media of painting, drawing, architecture, and tapestry—with a likeness of Pope Gregory the Great (illuminated manuscript) and Saint Ambrose (mosaic).

On the reverse of each page, representing a two-week period, factual information can be found concerning important dates of music history and biography, including contemporary composers and music educators. Printed on superior paper, the calendar may be preserved as a unit, or the individual pages will be suitable for framing.

### FACSIMILE

BACH, Two- and Three-Part Inventions, Complete edition, cloth bound. \$7.50  
Facsimile of the original Bach manuscript, with Foreword by Ralph Kirkpatrick.

Orders can be placed now for the Peters Edition Music Calendar for 1949 (\$2.50) and also for the facsimile edition of the Bach Inventions (cloth bound, \$7.50). Publication date: December 10, 1948.

**C. F. PETERS CORPORATION**  
Music Publishers  
Carnegie Hall 881 Seventh Avenue  
New York 19, N. Y.

## The Best

### The JOHN THOMPSON MODERN COURSE FOR THE PIANO

BY COMPARISON AND SALES  
DR. THOMPSON has appeared as concert pianist with orchestra and in recital in large cities of America and Europe. Until recent years he continued to make concert appearances combining these with a heavy teaching schedule and his activities, first as Director of the New York department store, later as Director of the entire music activity of the largest Conservatory of Music in Kansas City. Dr. Thompson's teaching ideas rest on the firm foundation of advanced principles of pedagogy, analytically applied to the unique needs of the piano in piano study. His wide experience, his culture, his knowledge of the piano literature and his commonsense approach to his subject make him a Master-Teacher in the best sense of that term.

(This biography will be continued in the next issue and will give full particulars about Theodore Presser's first steps in philanthropy.)

TEACHING LITTLE FINGERS TO PLAY	A book for the earliest beginner combining ROTE and NOTE approach.
THE FIRST GRADE BOOK	"Makes hosts slowly," thus insuring the pupil a sound foundation for future development.
THE SECOND GRADE BOOK	.....1.00
THE THIRD GRADE BOOK	.....1.00
THE FOURTH GRADE BOOK	.....1.00
THE FIFTH GRADE BOOK	.....1.00
JOHN THOMPSON'S NOTE SPELLER	.....50
JOHN THOMPSON'S CHORD SPELLER	.....60
JOHN THOMPSON'S SCALE SPELLER	.....60

Write For Free Complete Catalog

## The WILLIS MUSIC CO.

124 EAST FOURTH STREET, CINCINNATI 2, OHIO

"MUSIC STUDY EXALTS LIFE"

781

## WHERE SHALL I GO TO STUDY?

## My First Day at the Conservatoire de Paris

(Continued from Page 712)

### PRIVATE TEACHERS (Western)

#### HAROLD HURLBUTT

Paris—New York—Hollywood  
Member, N.Y. Assn. of Teachers of Singing; Gream  
member, N.Y. Assn. of Teachers of Singing; General  
Distinguished Soprano, Metropolitan Opera, Henry  
Cordy—N.Y. City & Hollywood Opera Stars,  
Hollywood—Guest Artist, Radio and Stage Stars,  
New York & London and others of Stage and Screen  
2190 N. Hollywood Dr., Hollywood 37, Calif.

#### ISABEL L. HUTCHESON

Teacher for Piano Teachers;  
Modern Piano Technique; Group work for Teachers;  
Coaching concert pianists; Conducting; "Piano  
Teachers' Manual"; "How to Teach Piano";  
"BROOKS MUSIC STUDIOS"  
1005 Elm Street, Dallas 2, Texas Phone C-6214

#### EVANGELINE LEHMANN, Mus. Doc.

TEACHER OF SINGING  
Composer of "Cookie Cookies", "The Good  
Night Star"; Publ. Treister.  
Author of "Reflections on the Art of Singing"—  
Monthly Recitals. No charge for Auditions.

Address: 187 Elmhurst Av., Detroit 3, Mich.

### EDNA GUNNAR PETERSON

Concert Pianist—Artist Teacher  
229 So. Harvard Blvd., Los Angeles, Calif.  
FE 2597

#### THE SAMOILOFF

SCHOOL OF MUSIC  
The only place where you can learn the original  
Samoiloff Bell-Catell Method of piano technique  
extremely simple and direct. EDDY GRANCA  
SAROYA, DIMITRI ONDRAY and many others.  
Write to: The Director of Studies, 116 West 57th St., Los Angeles 5  
Phone FE 8294. No charge for Auditions.

#### The Arthur Bachet

SCHOOL OF VIOLIN  
"From the Beginning to finished artistry"  
75 South Orange Ave., South Orange, N. J.  
Tel. SO. 2-3384  
Public Recitals

#### DR. FRANCIS L. YORK

Advanced Pianoforte and Theory work  
required for the degree of Bachelor and Mus.  
Msc. Special Chopin interpretation.  
DETROIT CONSERVATORY OF MUSIC  
Detroit, Mich.

### PRIVATE TEACHERS (New York City)

#### HELEN ANDERSON

Concert Pianist  
Interesting course—piano, harmony  
Many Successful Pupils  
166 W. 72nd St., Tel. SC 4-8385

#### ROY CAMPBELL

Teacher of Successful Singers of  
Radio—Theatre—Pictures—Concert—Opera  
"STYLE-ZING!" for Radio and the Theatre  
607-8 Carnegie Hall, Tel. 5-9244  
Telephone CL 5-9244 New York City

#### CECILE JAHIEL

CONCERT-PIANIST—COMPOSER  
1st Prize of the Conservatory of Paris  
Former pupil of Cortot and Ravel  
Compositions—Pianoforte—Piano  
Courses for piano teachers and advanced pupils  
19 East 98 Street, New York City, N. Y.

### PRIVATE TEACHERS (New York City)

#### EDWIN HUGHES

PIANISTS PREPARED FOR PUBLIC PERFORMANCE  
PIANO LESSONS—PIANO TUITION  
CONSERVATORY TEACHING POSITIONS  
WINTER TEACHING SEASONS: SEPTEMBER TO JUNE

338 West 89th Street, New York 24, N. Y.  
MONTHLY SESSIONS IN WASHINGTON, D. C.

CHARLES LAGOURGE STUDIOS  
VOICE PRODUCTION—SINGING EDUCATION  
Mr. Lagourge, Author of "The Sing—Dally  
Vocal Exercises—Solving all problems of the SINGING and  
SPEAKING VOICE—BUSINESS  
HARASSEY, THERAPY

35 West 15th Street, New York  
EL 2-2367

#### EDITH SYRENE LISTER

AUTHENTIC VOICE PRODUCTION

406 Carnegie Hall, New York, N. Y.  
Collaborator with Dr. Carlisle, with W. Warren  
Show A., M. Endresen by Floyd S. Mackay M., &  
C. Univ. of Calif. Dept. of Voice  
Columbia Univ. Conf. Medical Technics  
Medical Clinic, Univ. of Calif. Dept. of Voice  
and Artistic Conference, Hunter College, Physicians  
& Artists

Wednesday, Trauma Music Studios, Lancaster, Pa.  
Thursday, 309 Proctor Bldg., Philadelphia, Pa.

(FRANK) (ERNESTO)  
LA FORGERONNE STUDIOS  
Voice—Piano

Among those who have studied with Mr. La Forgeron: Marian Anderson, Lawrence Tibbett, Richard Crooks, and Anna Held. Tel. Atwater 9-7400

#### RICHARD MCCLANAHAN

Excerpted from "ARTHUR STRAUHAN"  
Principle—Close Classes in Fundamentals

801 Steinway Hall, 11th Floor, New York City

EDWARD E. TREUMANN

Concert Pianist—Artist Teacher

Recommended by Emily Von Sauer, Moritz Moszkowski,  
and Joseph Hofmann.

Studio: Carnegie Hall, Suite 837, 57th St., New York 5.  
Summer Master Class—June 15 to August 15.

MME. GIOVANNA VIOLA (HULL)

Douglas Superior Singers

Teacher of Singing and Conto

Experienced European trained Artist

Correct voice production, defective singing corrected

Phones: Trofoni 7-4239 or 7-4240, Tues., Wed., Thurs.

828 West End Ave.

CRYSTAL WATERS

Concert Singer—Teacher

Voice Building, Breathing, Diction, Expression Style,

Technique, Rhythm, Scale, Slurs, Concert, Opera

405 E. 54 St., Tel. Vo-5-1362

LEOPOLD WOLFSOHN

Pianist and teacher

Teacher of Arpeggios, Clef, Siegmeyer

and many artists and teachers.

Hotel Astoria, 8 Bay or 73rd St., New York City

JEANNETTE YSAYE

Violin—Teacher

With the most noted violinists

Violin—Teacher



**PHIL SALTMAN**  
**SCHOOL of MODERN MUSIC**

**COLLEGE LEVEL 3 YEAR COURSE**

**Professional Preparation for Careers as**

**PIANIST**

**Conductor, Musical Director, Chorus**

**Pianist, Band Pianist, Daily**

**Transcription, Musical Arranger,**

**Sight-reading, Two-piano.**

**VOCALIST**

**Opera, Broadway, Musical**

**Show, Recitals, Hospital**

**Music, Style, Microphone-Technique, Sight-sing-**

**ARRANGER**

**Orchestra, Large School**

**Chorus, Vocal Large Chor-**

**us, Quartets, Mixed Chorus,**

**15th Year \* Accredited by**

**Mos. Board of Education's Authority**

**\* Approved for Veterans**

**Enroll All Year in Term**

**Write Admissions Dept. for Catalog**

**284 Commonwealth Ave.,**

**Boston 15, Mass.**

**Branches: Lynn, Wellesley,**

**Worcester, Providence**



**DILLER-QUAILE**  
**School of Music**

Normal courses for those wishing to become teachers, and for teachers who wish to modernize their teaching methods.

Adult classes in Theory, Sight Singing and Ear Training, Solo Singing, Chorus, Harmony and Counterpoint, Composition.

**NEW FEATURE**

**Special 10 week course**

**in Solo Singing in**

**Pre-School Music Teaching**

**Catalogue on request.**

**66 E. 80th St., New York 21, N. Y.**

**Song 100 for**

**Ten Rose Pieces for the Pre-School Child**

**Play Myself Book No.**

**See February Edition Advertising**

**EFFA ELLIS PERFIELD**

**103 East 68th St. (Park Ave.) New York City**

**BALDWIN-WALLACE**  
**CONSERVATORY OF MUSIC**  
**BEREA, OHIO (town of Cleveland)**

Affiliated with first class Liberal Arts College. Faculty and five year courses leading to degrees. Faculty of 100, students 1,000. Students' scholarships available to:

**HAROLD W. BALZT, Dean, Berea, Ohio**

**COSMOPOLITAN**  
**SCHOOL of MUSIC**  
CLARENCE E. ALLEN, President  
WALTER G. COLE, Vice President  
45th Anniversary. Courses in all branches of Music. Offers certificates, diplomas and degrees. Located in downtown musical center. Box E, 368 Wabash Ave., Chicago 4, Ill.

**BOSTON UNIVERSITY**  
**College of Music**

Offering complete courses in Piano, Voice, Organ, Violin, Cello, Double Bass, Trombone, Trumpet, French Horn, Tuba, Flute, Clarinet, Saxophone, Percussion, Fiddle, Banjo, Mandolin, Autoharp, etc. Faculty includes members of Boston Symphony, Boston Pops, Boston Opera Company, Boston Symphony Orchestra, Boston Conservatory, Boston University, Boston College, COLLEGE OF MUSIC, 73 Brattle St., Boston, Mass.

**Philadelphia Conservatory of Music**  
Founded 1877  
MARIA EZERMAN DRAKE, Director  
ALISON R. DRAKE, Dean  
Courses leading to Degrees  
216 So. 20th St. LO 1-7877

**The World of Music**

(Continued from Page 721)

15; and all details may be secured from Emanuel Ward, 524 West 46 Street, New York City.

**THE NATIONAL COMPOSITION CONTEST**

of the National Federation of Music Clubs will be held at Chicago on June 1, 1949, from September 1, 1948, to

January 1, 1949. The contest is for works for orchestra, mixed chorus, and soloist, in religious or patriotic vein. All details may be secured from the chairman of the contest, Dr. Fabien Sevitzky, Murat Theatre, Indianapolis, Indiana.

**THE CHURCH OF THE ASCENSION, NEW YORK CITY**

offers an award of one hundred dollars for an original choral work for mixed voices, to be sung for the first time at its Ascension Day Festival Service May 10, 1949, under Vernon Darrow, organist. The award is open to any church whose music director is a member of the church. The sum is that of Psalm 34, "The earth is the Lord's," in the version found in the Episcopal Book for Common Prayer. The closing date is March 25th, and all details may be secured from the Secretary, Church of the Ascension, 12 West Eleventh Street, New York City.

**MONMOUTH COLLEGE**, Monmouth, Illinois, announces an award of one hundred dollars for the best setting of a prescribed metrical version of Psalm 90 for congregational singing. The competition is open to all composers and the deadline for submitting entries is February 20, 1949. All details may be secured from Mr. Thomas H. Hamilton, Monmouth College, Monmouth, Illinois.

**THE NATIONAL FEDERATION OF MUSIC CLUBS** announces the seventeenth Biennial Young Artist Award, the value of which will take place at the Twenty-fifth Biennial Convention in Dallas, Texas, March 27 to April 3, 1949. One thousand dollar prizes are offered in four classifications: piano, violin, voice, and organ. Preliminary auditions will be held in the various states and districts during January and February, 1949. Entries must be submitted in writing, and all details may be secured by writing to Miss Doris Adams Hunn, National Chairman, 701-16th Street, Des Moines, Iowa.

Not all the appeal of the music played by these Chinese musicians is ancient interest, their glee is good-humored and genuine is evidenced by the fact that Mr. Hahn Chen-hu, er-hu or two-stringed fiddle player, was a major in the Chinese Guerrilla Army near Shanghai, and rescued no fewer than seven American airmen who were shot down by the Japanese, risking his own life to guide them to safety.

The actor members of the troupe were just as accomplished as the musicians, with their gorgeous costumes, elaborate headdresses and wonderful pantomime. Several of them were famous in China, and brought all the traditional grace and skill of their art to our stage. In their colorful costumes and in their stylized acting they created an unforgettable picture.

So, the next time you hear Chinese music floating from some shop in Chinatown, or broadcast over the radio, do not close your ears and your heart. Instead, remember that the liltown beauty of

Oriental civilizations, Chinese music was greatly influenced by the science of numbers in its mind.

It is important to remember that there is no fixed pitch such as we have; therefore for the five tonalities of Chinese music can start from any degree of the chromatic scale, and the relation of the sounds between them will remain the same.

**HARMONIOUS NATURE**

According to Chinese philosophy, man conforms to the principle of heaven. Heaven follows a law and this law harmonizes nature. Before the beginning was infinity. Infinity produced the great whole. Then followed the great duality of nature, male and female principles. The sun is the synthesis of the male, the moon of the female. From the marriage of these two, the planet, earth, was born. The earth produces soil; soil combined with the sun produces fire; the soil, with the moon, water; and the union of fire and earth produces wood; while the subterranean fire and soil result in gold. Man is the result of the combination of the elements found in Chinese music, which perhaps explains why our ears fail to discern much meaning in it.

Eight sonorous natural bodies produce the basis of Chinese musical instruments. Metal, stone, silk, bamboo, calabash, clay, animal's skins and wood are used in the making of these instruments, so different from our own. The sound of metal was produced by bells, that of animals' skins from drums, that of stone by a T-square of jade or other mineral, that of bamboo by the flute, that of the calabash by the sheng or mouth-organ, and that of wood by the block struck or rubbed.

Chinese history records a wonderful concert held very ancient times, when more than ten thousand musicians in a festival orchestra, divided into nine groups, played simultaneously upon more than three hundred varied types of instruments, each taking part in half-fifteen fifties, several sets of stone instruments, two hundred guitars, and two hundred mouth organs were among the instruments played. Legend states that listening birds, charmed with the music, sang, and animals danced in time with the melody.

This account resembles that of the Egyptian orchestra of six hundred celebrating the feast of Bacchus under Piethem Philadelphus, which is found in ancient annals.

Not all the appeal of the music played by these Chinese musicians is ancient interest, their glee is good-humored and genuine is evidenced by the fact that Mr. Hahn Chen-hu, er-hu or two-stringed fiddle player, was a major in the Chinese Guerrilla Army near Shanghai, and rescued no fewer than seven American airmen who were shot down by the Japanese, risking his own life to guide them to safety.

These sounds correspond to the changes of the moon, including such symbolic phases as the stirring of insect life, intense cold or torrid heat, the clear light of summer, the coming of frost, the growth of plants, the ripening of grain, the growth of wheat, the forming of ice and the falling of snow. When one realizes this, the "weird" sounds may take on a little more meaning to our western ears.

The musical scale is composed upon the principle of "how many tones high," on the same basis as our key. Thus, the same notes lead to the same key, but in either two-four or four-four, and as in all

**Tutty Lodge**  
**ATLANTIC CITY, NEW JERSEY**



Student Residence  
Piano, Voice, Violin, Cello, Composition, Radio, French, Latin, German, High School Academic and Music School, free tuition, dormitory, recreation, Personality development.  
Ecclesiastical courses. Write for booklet DR. 22

**MRS. WILLIAM HENNE**  
390 Pacific Avenue

**THE MANNES**  
**MUSIC SCHOOL**

Professionals + Amateurs + Children  
Class and Individual Instruction  
Scholarships for Orchestral Instruments

**DAVID & LEOPOLD MANNES, Directors**  
Room 33-152 East 74th St., New York 21, N. Y.

**Has Your Child**  
the advantage of piano study with  
a member of the

**NATIONAL GUILD**  
**of PIANO TEACHERS**

A goal of achievement for every student suitable  
for his age and advancement.

**The Better Teachers Are Members**  
Chapters in every large music center

FOR INFORMATION WRITE  
**IRL ALLISON, M. A.**  
FOUNDER AND PRESIDENT  
Box 1113 AUSTIN, TEXAS



**82nd ANNIVERSARY YEAR**

A complete school of music, dramatic arts, fine arts, and vocational training.

Special students may enter at any time.

**SECOND SEMESTER**  
**Opens January 24**

2500 Highland Ave., Cincinnati 10, Ohio

**THE DUNNING COURSE**

of Improved Music Study

Elmer M. Dunning, B.Mus., M.A., M.U.D.,

Mid-Winter Class,

Los Angeles, Dec. 15-Jan. 8

for local students and others

EXECUTIVE HEADQUARTERS

Amarillo, Texas

**SCHOOLS—COLLEGES**

**CONVERSE COLLEGE**

SCHOOL OF MUSIC

Elmer Goodland, Dean, Somersworth, S. C.

Government

Goldsboro, Illinois

Those Who Want to Learn

Call 2500 or 2510, or write for catalog.

# Junior Etude

Edited by

ELIZABETH A. GEST

## Why Guinea Pigs Have No Tails

(A Christmas Story)

by E. A. G.

**O**NCE upon a time, so long ago, the animals on earth were very tame and they were lovely to behold. The foxes were like spun gold; the bunnies, fuzzy white; the squirrels seemed made of velvet; the guinea-pigs had lovely, wavy tails.

And one fine day the bluebells rang beneath the linden tree. The foxes, way out in the grass land, heard them ringing and said, "Oh, listen to the bluebell ringing beneath the linden tree. What do you think is going on? Let's scamper down there!"

The squirrels up in the tree boughs heard them ring and said, "The bluebells, 'neath the linden tree, are ringing loud and clear. What can it be? Let's scurry down there and see."

The guinea-pigs down in the ground holes heard them ring and said, "Oh, listen to the bluebells ringing. Something's going on. Let's hop along and see!"

The guinea-pigs, in hollow tree trunks

at the linden tree, were ringing, seeking must be going on. Do you see?"

And sure enough, all had reached the linden tree. What do you think they saw?

A lovely fairy, ringing bells—bluebells,

Canterbury bells, white harebells, coral

bells—all the bells. And then she stopped,

and lightly stepped upon a tortoise shell,

so that the little friends could see and hear her for "twas a wondrous tale she had to tell."

"I'm glad you're here in answer to the

"bells," she cried. "I've come from far

away to bring you tidings glad. Far off

in Bethlehem there is an Infant Child

From Heaven high above. (She paused to

sip a dew drop from her hand, and then bloom.)

"I heard the Angels singing Gloria in Excelsis, Gloria in Excelsis, far away in Bethlehem."

"Not really!" said the foxes.

"Not real!" said the bunnies.

"Yes, truly!" said the fairy. "And you-

do it cold. There's nothing there to keep the Infant warm."

"A pity!" said the squirrels.

"A pity!" said the guinea-pigs.

"Yes, truly," said the fairy. "And now

I ask from each of you a small act, a tiny gift, a tiny bit of time, a tiny bit of care, and leave it 'neath the hawthorn tree. Tomorrow morn at sunrise time I'll come and find it there and make a fluffy robe to keep the Infant warm."



MERRY CHRISTMAS  
to all Junior Etude readers.

and gave away their only mark of beauty—lovely, fluffy tails.

Then dawn began to light the earth; 'twas nearly sunrise time. The foxes, they were much ashamed and in the grass land hid; the bunnies they were much ashamed, and in the great hole hid; the squirrels, they were much ashamed, and in the hollow bush hid. The guinea pigs were not ashamed, for they were quite content. They had no cause to hide, and went to gather milkweed down to make their nests—holes warmer.

And then at sunrise time the fairy flitted to the hawthorn tree to gather

up the fur and make the cozy blanket for the Infant Child. "There's not much fur," she sadly said; "it's only tails of guinea pigs, bunnies, mice, and soft and it will warm the Baby in Bethlehem, but it won't last longer." I heard the angels singing Gloria, Gloria in excelsis. Peace on Earth, Good will toward men. Gloria in excelsis, Gloria."

Close your eyes and listen well. Can you hear the angels sing? As they sang that first Nowell? Can you hear the Heavens ring? Gloria in excelsis, Gloria in excelsis.

## Merry Christmas

People in different countries have their own ways of saying "Merry Christmas," according to their own language. They all mean just the same thing. They all say "merry" the same way. They all sing, each other to be merry and glad and happy because it is Christmas; because of what happened nearly two thousand years ago in the little town of Bethlehem.

In France the people say Joyeux Noël; in Italy, Bono Natale; in Germany it is Frohe Weihnachten. In Holland it is

Hetmees complicated, for they say Kerstavond. The tweedwits of Finland and Denmark are rather hard to spell, too, as Finland's is Haussaa Joulua and Denmark's is Glædelig Jul. The Brazilians say Feliz Natale; in Sweden it is God Jul; and in Spain, Felices Pascuas.

These greetings are not as easy for us to say as "Merry Christmas," but no one will mind at all if you do not pronounce them correctly.

## Quiz No. 39

(Keep score. One hundred is perfect.)

- In the Christmas carol, *The First Nowell*, what does Nowell or Noël mean? (Five points)
- What is the name of the composition for Christmas? What is it called? (Ten points)
- What carol comes from Wales? (Five points)
- Who wrote the carol melody given in this quiz? (Next page) (Fifteen points)
- In what city in America was the carol, *O Come, All Ye Faithful* written? (Fifteen points)
- What is the name of the carol? (Five points)
- What melody of what carol was written by Handel? (Five points)
- From which of his oratorios is it that the famous hymn, *Jesus Shall Reign*, comes? (Five points)
- Which well known card was written by Franz Gruber? (Five points)
- Who were Melchior, Caspar, and Balthazar? (Twenty points)

(Answers and melody on next page)



Each ball on the tree represents a letter. The central letters, reading down, will give something associated with Christmas. 1. A letter found on the keyboard; 2. Found on the staff; 3. A term relating to tempo; 4. A string instrument; 5. A short composition.

## Wood for Violins

by Roberta Moore

When you attend a concert or a recital, or when you are getting good music on the radio, do you listen to the music, or do you merely hear it?

Hearing is automatic. We cannot avoid hearing things unless they are too far away to be heard. We cannot close our ears as we can close our eyes; we hear everything that makes a sound, if it is near enough. It is so automatic that we can hear things without paying any attention to them, or without realizing it at all.

But listening is not automatic. When we listen to anything we pay attention to it; we concentrate on what we are hearing; we really use our brains as well as our ears when we listen—we use only our ears when we hear.

The next time you attend a concert or turn on your radio dial to good music, check up on this and make sure you are listening to the music and not merely hearing it.

## Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the mostest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Do not use typewriters and do not have any marks on your paper.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 15th of January. Results will appear in a later issue. No essay this month.

Puzzle for this month is found on previous page.

Due to strike in type-setters union the October issue was late. Contest results will appear in a forthcoming issue.

## Hidden Composers Game

by Cameron N. Allen

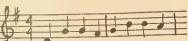
THE name of a famous composer is hidden in each of the following sentences. Parts of the names go from one word to the next, but no letters may be skipped. The first player to find all the names is the winner.

- The sting of a bee, tho' venomous, is not fatal.
- Each time John patted his little dog on the head its tail would wag nervously.
- Before the recital Mary's chum, Ann, was very excited.

(Answers on this page)

## QUIZ Answers and Melody

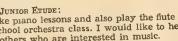
1. Christmas; 2. The Christmas Oratorio; 3. Deck the Halls with Boughs of Holly; 4. Carol



written by Mendelssohn; 5. In Philadelphia, Pennsylvania; 6. Good King Wenceslaus; 7. Joy to the World; 8. The Three Kings; 9. Hark! the Thrush; 10. The Three Kings of Orient Are. The carol We Three Kings of Orient Are.

## Answers to Hidden Composers

- Bee-tho-ven; 2. Wag-ner; 3. Schu-mann; 4. Ravel; 5. Rossini; 6. Ver-di; 7. C-hopin; 8. H-andel.



Replies to letters on this page will be given to the writers when sent in care of the JUNIOR ETUDE. (Remember it takes five cents for mail outside the United States, except Canada, Cuba, Hawaii and Porto Rico.)

## Dear Friends:

I take piano lessons and also play the flute in our school orchestra class. I would like to hear from others who are interested in learning to play the piano.

Edith Carroll (Age 9), California

I play almost anything I want to, or anyone wants me to, except boogie-woogie, and I also sing in our school glee club. I don't know how to tell you to practice; I have to be made to leave the piano.

Laverne Hill (Age 10), Arkansas

I have given two piano recitals recently. I would like to hear from music lovers interested in the masterpieces of music.

Edith James (Age 10), Cuba

DEAR JUNIOR ETUDE: My cat, "Sketcers," likes music. When I play my harmonica he'll come and tap and rub against my harmonica. When I play the piano he jumps up on the keyboard and lays down, but when I play the cello he runs under the chair.

Carolyn Nevins (Age 12), Lincoln, Nebraska

Letters, which space does not permit printing, have also been received from: Mrs. C. L. Clegg, Mrs. E. S. Johnson, Arthur Henry, Mrs. F. Ziegler, Edgar Fox, Virgil Enriquez, Priscilla Colpitts, Shirley Langford, Tom Jo Mays, Mrs. E. C. Moore, Mrs. Pauline Tipton, Betty Jean Petras, Peggy Lee Harcourt, Richard Davenport, Diana Lillie, Marlene Hostetter.

Southern California School of MUSIC and ARTS  
HAL D. CRANIN, Director  
A school of serious purpose, high interest, with teaching staff includes: ERNST KRENEK, ERIK ZEISL, DR. S. R. STEPHENS, ROBERT A. YOST, WOLFGANG FRÄNKEL. Graded courses—Beginning to Enriched Artistry. Approved for Veterans  
Address Registrar, 3173 Wilshire Blvd., Los Angeles 5, Calif.

# oberlin college

An attractive college town lends quiet charm to this school for professional musicians.

Thorough instruction in all branches of music under artist teachers. High standard of admission. Special training in band, orchestra and choir direction.

## CONSERVATORY

### OF MUSIC

Write for catalogue describing Oberlin's conservatory courses and its superior equipment (200 practice rooms, 26 modern organs, etc.).

Degrees Bachelor of Music, Bachelor of Music Education; Master of Music, Master of Music Education.  
Member of the National Association of Schools of Music.

FRANK H. SHAW, Director  
Box 5128, Oberlin, Ohio

## AMERICAN CONSERVATORY OF MUSIC-CHICAGO

Offers courses in all branches of music and dramatic art  
Child year membership of artist teachers  
Member National Association of Schools of Music  
Send for a free catalog—Address: John R. Hattstaedt, Pres., 584 Kimball Bldg., Chicago

## The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma  
BERYL RUBINSTEIN, Mus. D., Director  
Charter Member of the National Association of Schools of Music

## 51st Year BROOKLYN CONSERVATORY OF MUSIC

Chartered by Board of Regents of New York State  
Certificates • Diploma Courses  
Approved for Veterans  
Frederick E. Bergbrede, Director  
58-7th Avenue, Brooklyn, N. Y.

## CHICAGO MUSICAL COLLEGE

Founded 1867 by Dr. F. Ziegfeld  
CONFERS DEGREES OF B.M.U.S., B.M.U.S.D., M.M.U.S., M.M.U.S.D.  
Member of North Central Association and National Association of Schools of Music

ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS  
Address Registrar, 60 E. Van Buren St., Chicago 2, Illinois

THE COVER of ETUDE for December is one of the cheeriest and brightest we have ever been able to secure. The brilliant scarlet cover of the choir boys, their eager, enthusiastic faces, and the splendid inspiration of the subject fairly shout Christmas.

The artist, Maurice L. Bower, is well known for his striking covers on outstanding national magazines.

FIFTEEN RECREATIVE STUDIES FOR PIANO, by William Scher—ETUDE readers familiar with the many piano compositions by Mr. Scher have enjoyed them.

In addition will be interested in this new book of supplementary piano studies soon to be published by the Oliver Ditson Company. The studies are short; each is devoted to a special phase of technic; and the book ranges between grades two and three in difficulty. Attention is given to alternative right and left hand scale patterns, rhythmic patterns, grace notes, and cantabile playing, staccato, broken chords, left hand development, chord and pedal work, chromatic scale passages, and interlacing triads. Each study is given a descriptive title which adds to its appeal.

The author is very well known as a piano teacher of Brooklyn, New York, is well known for his many compositions for the piano which are distinguished by their practicality and educational value.

A single copy of the book may be reserved by placing an order now at the special Advance of Publication Cash Price, 35 cents, postage prepaid.

TEN CHORAL PRELUDES AND A FANTASY, For Organ, by H. Alexander Matthes—This second volume of choral preludes, following the plan of the same distinguished composer's TWELVE CHORAL PRELUDES, includes new compositions, often original, and revises those based upon well-known hymn tunes. Not intricate in design and never above average difficulty, they should appeal particularly to the young organist.

The collection contains hymns for the important seasons of the church year and should please even those who go to church only once a year to hear them sung there! The Christmas section is represented by Angels from the Realms of Glory, When I Survey the Wondrous Cross befits Good Friday or Lent. Forty Days and Forty Nights is appropriate for the Lenten season. Easter claims Jesus Christ is Risen Today and the like. On Ascension Day all will enhance your service. For general use are included The King of Love My Shepherd Is; The Son of God Goes Forth to War; Faust! Lord Jesus; Come, Thou Almighty King; and Oft in Danger, Oft in Woe. When Morning Gilds the Skies is in a more extended form and is, in fact, a fantasy on the hymn tune. Choral directions are given for Hammond and regular organ registration, but the choice of the organ stop is left to the discretion of the organist.

The OLIVER DITSON COMPANY is glad to introduce this second soon-to-be-published volume of choral preludes by Dr. Matthes, whose scholarly musicianship and years of experience have well fitted him for this work. Every alert teacher as well as every ambitious young organist will recognize the worth of these choral preludes and will want to add this new collection to his personal library. Order a single copy now at the special Advance of Publication Cash Price of 40 cents, postage paid.

## PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

December, 1948

### ADVANCE OF PUBLICATION OFFERS

All the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply to single copies. No. 1. *Etude Dances* (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

All Through the Year—Twelve Characteristic Pieces for Piano ..... Keister 30

The Chapel Choir Book—For Mixed Voices (S.A.B.), with Organ ..... 40

The Child Scherzo—Childhood Days of Famous Composers. Cello and Bumpon 25

Chopin Preludes—With Study Notes ..... Maier 40

Echoes from Old Vienna—For Piano Solo 40

The English Chorale—An Easter Collection for Mixed Voices ..... 35

Fifteen Recreative Studies for Piano ..... Scher 35

First Choral Book—A Collection of Selected Chorales for Two-part Treble Voices ..... 30

To Memorize Music ..... Cook 30

An Introduction to Score Reading ..... Schier 35

Keyboard Approach to Harmony ..... Lowry 75

Little Pieces from the Classical Masters—For Organ Solo ..... 30

Little Player's Growing Up—A Piano Book ..... Kerr 35

Nach und der Arkt—A Story with Music for Piano ..... Richter 30

The Ornament Family—for Piano ..... 40

Scholar Piano Part to Streambag's Twenty-Easy and Melodious Studies ..... Gouinet 40

Six Organ Transcriptions from Bach ..... 40

Songs of Worldly Wisdom—Collection of Songs for Voice and Piano ..... Cook 35

Songster for Little Voices ..... Cook 30

Stanford King's Party Piano Book ..... 40

Sousa's Famous Marches—Adapted for School Bands—Conductor's Score ..... 75

Technic Techniques—Twenty-one Short Studies for Piano ..... Stevens 25

Two Choral Preludes and a Fantasy—For Organ ..... Scher 35

You Can Play the Piano, Part III—Barber for the Beginner ..... Richter 35

FIRST CHORAL BOOK, A Collection of Secular Choruses for Two-part Treble Voices

—This collection of choruses draws largely on original compositions by such contemporary composers as Frank C. Beuchat, Amy Worth, Paul Bliss, and Lindsey, Gile Bassett, P. Hopkins, and Williams. A few arrangements, such as The Hazel Tree by Schumann, and Song of Thanksgiving by Mendelssohn, complete the contents. A comfortable range in both parts precludes strain on young voices.

Orders for single copies only may now be placed at the Advance of Publication Cash Price of 30 cents, postage prepaid.

SIX ORGAN TRANSCRIPTIONS FROM BACH, by Edwin Abbott—The Oliver Ditson Company is happy to announce a new book of organ transcriptions by the eminent organist of Trinity Cathedral, Cleveland, Ohio, Mr. Kraft has chosen for his contents six far from hackneyed numbers: Andante from "Italian Concerto"; Jesu, Jesu, Thou Art Mine; O Savoir Suisse; O Come, All Ye Faithful; from "Second English Suite"; Stabat Mater; and Subdue Us by Thy Goodness.

This exceedingly interesting collection with its special attention to pedaling and registration for Hammond and regular organ awaits anew to the careful editing which we have come to expect from Mr. Kraft.

At a time when interest in Bach's music is surging, this forthcoming authoritative edition is a distinct contribution to the literature of music for the "King of Instruments." From these transcriptions every organist will derive in beauty and satisfaction the pleasure the purchase price of the collection, as the chaser of an earlier similar book, Six ORGAN TRANSCRIPTIONS FROM MOZART, by the same arranger have discovered for themselves. To assure the arrival of a first-off-the-press copy, order a reference volume now at the special Advance of Publication Cash Price of 30 cents, postage paid.

Every progressive piano teacher will want to take advantage of the low Advance of Publication Cash Price of 40 cents per copy, postpaid, to get acquainted with this valuable new work.

THE ETERNAL MORNING, An Easter Cantata for Mixed Voices, by Louis E. Stairs, Words by Elsie Duncan Yale—An unusually successful composer has contributed this new Easter cantata. Here again Mrs. Stairs is represented by a melodic work of great beauty. The score is divided in his short writing. It is for mixed chorus, but among its pages also will be found solos for soprano, alto, tenor, and baritone; duets for soprano-alto and alto-tenor; a trio for treble voices, a two-part chorus for women's voices, and quartet for men's voices. About forty-five minutes will be required for performance.

Prior to publication, single copies of THE ETERNAL MORNING may be ordered at the special Advance of Publication Cash Price, 40 cents, postage paid.

Dr. Maier believes with Brugge that there are certain things in which mediocrity is not to be endured, and one of these is music. The author's characteristic style is refreshingly descriptively fresh in his imagery, goes hand in hand with his exceptional gifts as a master teacher, and the combination has enabled him to provide clever, understanding, inspiring annotations and analyses for this unique edition of Chopin's preludes, all extremely remunerative to the player who is willing to give the time and effort needed to bring out the best in them.

No progressive teacher can afford to be without this obviously indispensable collection scheduled for publication by the OLIVER DITSON COMPANY. Prior to its appearance on the market a single copy of the original Op. 64 will be required for a complete range in both parts preludes strain on young voices.

The Advance of Publication Cash Price of 40 cents, postage paid, is for the Second Piano Part only, but a copy of the original Op. 64 will be required for a complete performance.

THE ORNAMENT FAMILY, For Piano, *A Preparation for Playing the Bach Ornaments*, by Louise Robyn—The announcement of a new book by Louise Robyn is always an event in the field of music publishing and will be welcomed with enthusiasm by the thousands of piano teachers who have used the successful books of this very useful series published at the American Conservatory, Chicago, and eminent authority on child training, Miss Robyn's works, published by the OLIVER DITSON COMPANY, include such well-known books as HIGHWAYS IN ETUDE LAND; KEYBOARD TOWN; TECHNIQUE TALES; Books I, II, and III; BYWAYS IN ETUDE LAND; ROBYN GUILTY; and ROBYN HANON.

In this new book the author points out that there are perhaps no branch of musical study so difficult to adapt to the piano technique of the child as that of the ornaments, so prevalent in the music of the classical period. In this collection only the basic ornaments, which are necessary to the young student, are introduced, and the simple rules of interpretation. The ornaments include grace notes, the mordent, appoggiatura, turn, inverted turn, accentuatura, trill, etc. Nineteen musical exercises illustrate the different embellishments introduced, and the author provides extensive explanatory notes and specific suggestions for the teacher. An original feature of this book is the grouping of the ornaments into four categories, which links the development of ornamentation with the fundamental rules governing the ornament family. A questionnaire for teacher and student completes the work.

THE ORNAMENT FAMILY prepares the student to play with adequate fluency and understanding all of the ornaments to be found in the Two- and Three-Part Inventories and The Well-Tempered Clavichord of Bach, as well as the piano sonatas of Haydn, Mozart, and Beethoven.

Every progressive piano teacher will want to take advantage of the low Advance of Publication Cash Price of 40 cents per copy, postpaid, to get acquainted with this valuable new work.

HOW TO MEMORIZE MUSIC, by James French Scott—We heartily recommend this important contribution to the literature on music study.

A special feature of HOW TO MEMORIZE MUSIC is the inclusion of opinions and practical suggestions from distinguished musicians as Harold Bauer, Rudolph Ganz, Percy Grainger, Josef Hoffman, Carl Nielsen, Eddie Phillips, and Muzio Rosenthal. Among the chapter headings are: I Simply Cannot Memorize; Playing by Heart; Practical Steps to Memorizing; A Symposium on Memorizing, and Remember to Forget.

Orders for single copies of this book are being received now at the special Advance of Publication Cash Price, 80 cents, postage paid.

SECOND PIANO PART TO STREAMBAG'S TWELVE EASY AND MELODIOUS STUDIES, Op. 64, by Basil D. Gouinet—These second piano parts contribute much to the effectiveness of the original Streambag pieces. From the standpoint of melodic and harmonic treatment, they are interesting creations in the same grade level as the original pieces. Thus they may be used interchangeably.

The Advance of Publication Cash Price for a single copy is 25 cents, postage paid.

AN INTRODUCTION TO SCORE READING, by Gad G. Schaefer—The OLIVER DITSON COMPANY is proud to announce the forthcoming publication of this important book on score reading, one of the first books of its kind ever to be offered to the music teaching profession. The distinguished professor of Orchestration and Composition at Baldwin-Wallace College, Berea, Ohio, the present works a well thought out exposition of the problems involved in the reading of scores. Even to well-trained professional musicians, there seems to be in the ability to play directly from an orchestra score an element of wizardry which places such an accomplishment entirely beyond their capacity. Difficult or not, this is a technique which is almost indispensable to the embryo conductor and is of great value in the training of other music students, especially organists and pianists.

The author recognizes that score reading must be learned, step by step, and the book is constructed, part by part, to assure a gradual progression. Part I is devoted to vocal scores, a relatively simple process. Parts II, III, and IV introduce the alto, tenor, and soprano clefs. With Part V the student is led into various combinations of the C clef. Parts VI to IX are concerned with the developing instruments: Part X, melodic brass; chestal combinations; and finally, Part XI, playing a full orchestral score at the piano.

The book contains a great many musical examples—a veritable treasure trove of masterly scoring from the pages of great composers. These range from string quartets, suites, suites, overtures, dances, and symphonies, all culled from the writings of Mendelssohn, Schumann, Handel, Bach, Beethoven, Wagner, Haydn, Palestrina, Mozart, Weber, and Brahms.

Teachers responsible for the curricula of conservatories and colleges, as well as piano teachers and ambitious students will do well to secure a first-hand copy of this important new book at the low Advance of Publication Cash Price of 80 cents, postage paid.

KEYBOARD APPROACH TO HARMONY, by Margaret Lowry—This "singing and playing" study of harmony assures the pupil he will be able to harmonize a melody at the piano as well as on piano. The book throughout will be of the genuinely melodic type and easy to medium degree of difficulty with prevail.

SOONER or WEAVER will include some especially suitable materials for young singers, and will be published in editions for high voice and low voice. The special Advance of Publication Cash Price for a single copy is 40 cents, postage paid. Soo to security which copy is desired.

TEACHERS RESPONSIBLE for the curricula of conservatories and colleges, as well as piano teachers and ambitious students will do well to secure a first-hand copy of this important new book at the low Advance of Publication Cash Price of 80 cents, postage paid.

AT A SPECIAL ADVANCE OF PUBLICATION CASH PRICE, we are offering each piano teacher's score for 25 cents and the conductor's score at 75 cents. Only one copy of each may be purchased at these prices.

IVOR PETERSON'S PIANO ACCORDION BOOK—Mr. Peterson is a recognized Swedish accordionist and a Victor recording artist. This group of his arrangements, besides several of his original compositions, contains such choice numbers as: Hungarian Dance No. 5; best of Russian folk song; Two Guitars; and Strauss' Sounds from the Vienna Woods.

Accordions, reserve your copy now at the special Advance of Publication Cash Price, 40 cents, postage paid.

STANFORD KING'S PARTY PIANO BOOK—Numerous, colorful, calliope and humorous old time ballads, serenades and patriotic songs, favorite from the Gay Nineties, a few nostalgic gems, southern and mountain melodies, and other fellowship songs, many with lyrics for singing, are to be found in this book designed to advanced players, both young and the adult. "Sing It Back to Me!" The uses for this book are varied, as you can discover only when you have a copy in your music library. Send us 60 cents now, the special Advance of Publication Cash Price, postage paid, and we will reserve your copy.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

BEGINNING WITH the first section of the book, the student will be glad to know of a new Robert Nolan Kerr book expressly designed to follow the previous section. The second section, which is the continuation of the first, will be of great value in combining in the one part both tenors and basses.

Aside from several original works by Peery, and some choral transcriptions of favorite hymn tunes, THE CHAPEL CHOIR BOOK includes such numbers as *Jesus the Lord*, by Hippolite Ivanoff; *Praise the Lord, O Jerusalem*, by Maurice Guillet; *Panis Angelicus*, by Franck; and *Rejoice and Sing*, from Bach's *Christmas Oratorio*. Also, there will be some special anthems for Christmas, Easter, and Thanksgiving.

Singers of this book may be interested now at the special Advance of Publication Cash Price, 40 cents, postage paid. Order now at the special Advance of Publication Cash Price, 35 cents, postage paid.

SOUSAS FAMOUS MARCHES, Adapted for School Bands—A collection of "firsts" and "lasts" most notable collection of twelve of the finest Sousa marches in expert arrangements for the average school band. The contents will include THE STARS AND STRIPES FOREVER; SEMPER FIDELIS; LIBERTY BELT; WASHINGTON POST; MANHATTAN CHIEFTAIN, and others. Parts will be included for Duet, 2nd E-flat Clarinet, 1st & 2nd C Flute; 1st and 2nd Bassoons; 1st Bassoon; 1st & 2nd Bass Clarinet; 2nd B-flat Clarinet; 2nd B-flat Bass Clarinet; E-flat Alto Clarinet; E-flat Bass Clarinet; E-flat Soprano Saxophone; 1st E-flat Bassoon; Alto Saxophone; 2nd E-flat Bassoon; 2nd Bassoon; E-flat Bass Saxophone (treble clef); Solo B-flat Cornet; 1st B-flat Cornet; 2nd B-flat Cornet; 1st and 2nd Horns in F; 2nd and 4th Horns in F; 1st and 2nd E-flat Alots; 3rd and 4th E-flat Alots; 1st and 2nd Trombones; 2nd and 3rd Trombones (tuba clef); 3rd Trombone (bass clef); Bassoon (treble clef); Basses; String Bass; Drums; Timpani, and Conductor's Score.

TEACHERS RESPONSIBLE for the curricula of conservatories and colleges, as well as piano teachers and ambitious students will do well to secure a first-hand copy of this important new book at the low Advance of Publication Cash Price of 80 cents, postage paid.

KEYBOARD APPROACH TO HARMONY, by Margaret Lowry—This "singing and playing" study of harmony assures the pupil he will be able to harmonize a melody at the piano as well as on piano. The book throughout will be of the genuinely melodic type and easy to medium degree of difficulty with prevail.

At the present time there is an overwhelming demand for a third part. Necessary technique is presented as attractively as possible in order to hold the interest of the pupil. The material progresses in the same vein as in the first two books—original numbers and favorite selections in new arrangements which will delight the pupil.

At the special Advance of Publication Cash Price, 75 cents, postage paid.

ECHOES FROM OLD VIENNA, For Piano—From the writings of many well known composers, you will find such heart-lifting melodies as Viennese Whispers; Vale Viennese; Souvenir of Old Vienna; and Vienna Dances. The student able to play pieces of third and fourth grade difficulty will find this material for pleasure, and will be inspired to work for performance perfection.

A single copy may be reserved now at the special Advance of Publication Cash Price, 40 cents, postage paid.

TECHNIC TACTICS, Twenty-one Short Studies for Piano, by Milo Stevens—This book will be an addition to the "Music for Young Adults" series. It consists of short, technical studies with titles for pupils of second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

THE CHAPEL CHOIR BOOK, For Three-Part Mixed Voices (Soprano, Alto, and Bass) with Organ Accompaniment, Compiled and Arranged by Rob Roy Peery—Here we offer a new sacred collection for S. B. voices by a well-known编者, whose second grade attainments. Using both major and minor keys, these studies present such technical features as scale passages between the hands, interlocking arpeggios, broken chords, rapid five note signatures, accidentals, and ties. Explanatory notes and directions are included and are usable with any system or plan of instruction.

## Articles

## Concise Index of ETUDE for 1948

Adults, Specialty of Teaching.....Keste, Mar. 143  
American Music Month.....Thompson, July 400

American Musical History, Penna's.....Jensen, Jan. 23  
Antennas.....Fay, Feb. 75

ARRIOJA, Letter from.....Oct. 592  
Austin, Richard, Olney.....Nov. 64

Bach, J.S., His Plan.....Feb. 20  
Students.....Feb. 20

Bach, J.S., His Plan.....Sept. 25

Band as Medium of Musical Expression.....Fennell, May 295

Band, Municipal, Place in America's Musical Life.....Feb. 20

Barber, George, His Plan.....Feb. 20

Bank Notes and Music.....May 27

BAUER, Education as Escapement May 287

Bauer, Himself.....Sept. 280

Bauers, Edward, His Plan.....Aldrich, Sept. 524

BEVINGTON, First Day of Paris Conservatory.....Dec. 793

BERLIN, This Is Berlin.....Mar. 67

Berger, Walter, His Plan.....Feb. 20

Berger, Walter, His Plan.....Chandler, Apr. 21

Books-Worthy Boys? Tax Day.....Bookshelf, Music Lovers' Column, Each Month

Brahms and Famous Authors' Great, Dec. 742

Britten, Peter, His Plan.....Feb. 20

Carols and Caroling.....Stevenson, Dec. 793

Carmen, The.....Gershwin, Sept. 539

Chamber Music, A Love of.....Chamber, Feb. 20

Chamber Music, A Love of.....Kortchak, Feb. 20

Chamber Music, A Love of.....Educated, Oct. 20

Chamber Music, A Love of.....God, Oct. 20

Land, The.....Purcell, Feb. 76

Land, The.....Purcell, Feb. 76

Chopin and Chopin Renaissance, Vol. 2, Apr. 213

Chopin, Impresario Rhythms in Berlin, Mar. 13

Chopin, Impresario Rhythms in Berlin, Mar. 13

Chopin, Impresario Rhythms in Berlin, Mar. 13

Chopin's Piano, What Needs Do It, May 286

Chorus Singing, Chorus-Making, Men, 149

Classical Veterans.....Gershwin, New-Dec.

Classical Tone Quality, Foundations of, July 15

Classical Music, Advertising, Vol. 2, Apr. 205

COHEN, Musicality Through Evocation, Dec. 95

Composers, Composers, How to, Gershwin, Oct. 284

COPLAND, America's Guest to Ballet, July 401

Concert Masters.....Berce, Feb. 85

Dalton, Robert, His Plan.....Feb. 20

DELLA CHIESA, Start of a Vocal Career.....Sept. 251

Dobson, David, His Plan.....Sept. 251

DODD, Teachers Round Table, Each Month

EDWARDS, The Heart of the Song, Jan. 24

ELM, The.....Radio, Feb. 20

Fiddle Facts and Fancies, White, July 417

Fiddle Music of 17th, 18th Century, Oct. 20

Foley, Arthur, His Plan.....Taylor, Apr.-May

Get It Right the First Time, Fresh, Aug. 474

GOLDSTEIN, New York, Jan. 24

Grease, Askow, July 49

Hausler, "Messiah," Fine, April, 223

Hausler, "Messiah," Fine, April, 223

HENDL, Brakes and Breaks, April, 219

Hippler, E. O., Othello, McCloskey, April, 214

HOLST, The Planets, Dec. 20

Instrumentation, A Guide to, Martin, Jan. 19



# It's Curtain Time

... and Mr. G-Clef Reviews

## SUCCESSFUL OPERETTAS

### AN OLD-FASHIONED CHARM

Our rotund critic, Mr. G-Clef, returns to give you a peek-a-view of desirable operettas for winter and spring production!



A Musical Comedy in two acts and four scenes

Book and Lyrics by JUANITA AUSTIN

Music by CLARENCE KOHLMANN

This will set you reeling! A gay and rollicking operetta about a pretty girl and a movie casting-director, with plenty of laughs and excitement caused by a busy-body friend. I'm all a-dith over the opportunity this gives to adult entertainers. Two soprano voices, a contralto, a tenor, a baritone and a speaking part with a chorus comprise the cast. It's a hoo-dinger, believe me! Performance time, 2 hours.

Vocal Score, \$1.00.

Stage Manager's guide and orchestrations rentalable from Publisher.

### DAY BEFORE YESTERDAY

An Operetta for children by CYNTHIA DODGE

Say, this is enough to give "feet-fight fever" to the youngest of singers! It wakes History up and makes its pages alive with excitement. From war whoops to the very surprises-filled minute, it helps put history across to Betty Ann and Mary Lou, the principal characters. Fun? I'll say. Can't tell who'll have more fun, the audience or the participants.

Vocal Score, 60c.  
(includes Dialogue, Music and Stage directions.)



### HEARTS AND BLOSSOMS

A Comic Operetta in Two Acts Book and Lyrics by LIDA L. TURNER Music by R. M. STULTS

What a L-O-V-E-ly operetta! Everyone and their aunt falls in love, and the ones they go about it are funny to boot. Don't tell your mother, she has a happy ending. You older amateurs will enjoy putting this on with a soprano, two mezzos, a contralto, a tenor, two baritones and a bass, and four bit-parts. One mezzo and one baritone have colored roles. And don't forget the choruses!

Vocal Score, \$1.00; Stage Guide, \$1.00.

Orchestra parts rentalable from Publisher.



### PENITENT PIRATES

An operetta in 2 acts for Mixed Voices

Book by ALICE MONROE FOSTER Lyrics and music by CLARENCE KUHN

Have you ever heard of a buck-toothed admiral with six ravenghoul society girls, all bent on having revenge even if it means running away. Six bold pirates on a deserted island teach them a lesson. How! Surprise! Chorus must be in full force.

Vocal score, \$1.00.  
(including dialogue and music)



### BETTY LOU

"The Dream Girl"

Book and Lyrics by LIDA L. TURNER Music by R. M. STULTS



Dim the house lights, draw the curtain. Will you like it? That I'm certain! This surprise-packed story of Betty Lou and her mischievous movements in mystery and suspense will keep you on the edge of your seat. Three acts about a wealthy "dream girl" trying to regain the family fortune. Torn between a scheming stepmother and her own ideas, Betty Lou fun has all the way to the surprise ending.

The cast consists of 2 soprano, 2 mezzos, 2 baritones, 2 alto, and a bass. The chorus is unlimited, and you can bet your last ticket that the cast will how just as much fun rehearsing as the audience will, listening. Performance time, 2 hours.

Vocal Score, \$1.00.

Orchestra available on rental.



### MOON MAIDEN

A Comic Operetta in Two Acts

Book and Lyrics by ELSIE DUNCAN VALE

Music by CLARENCE KOHLMANN

A tuneful Moon-full if I ever saw one! An airship full of lovers lands on the moon—rhymes, dances, romances, and sorcery add up to a comedy of misadventures with a laugh for all. Two each of soprano and alto, a mezzo, a tenor, a bass and high baritone, and four speaking parts make a jolly cast, with room for a stage full of chorines and soloists. Performance time, 2 hours.

Vocal Score, 75c.  
Stage manager's guide and orchestrations available on rental.

Mr. G-Clef regrets limited space prevents additional reviews, but suggests you write to his "boss", the publisher, for free circulators on other outstanding operettas.

### THE MAGIC FEATHER OF MOTHER GOOSE

An operetta for children in one act

Book and Lyrics by JUANITA AUSTIN

Music by HENRY S. WEAVER

I give you Mother Goose! In this book of play-crafting sheet music the invited guest at every party is birthday party. Her sorcery and its results pack a walloping store of forty-five magic-filled minutes for little tots and grown-ups to enjoy. Eight characters or a chorus perform this fun-loving operetta. The three principals should have good voices. Performance time, 45 minutes.

Vocal Score, 75c.



### RAINBOW'S END

An Operetta for Children

By CYNTHIA DODGE

Do you believe in fairies? Well, you will when this operetta gets hold of you! Joan and Peter, the principal characters, go to Fairyland on a quest of self-discovery; there they meet the Fairy Queen and eight other fairies. Just think, about three dozen children can have a grand time giving this operetta Be careful, they'll convince you that there are fairies!

Vocal Score, 60c.  
(including dialogue, music and stage directions.)



## THEODORE PRESSER CO.

1712 Chestnut Street, Dept. NL-1  
Philadelphia, Pennsylvania

Music Publishers and Distributors